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Museum and Art Gallery, 1960.

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City of Birmingham.



Museum and Art Gallery, 1900.

Illustrated Catalogue of a Loan Collection of Portraits

By Sir Joshua Reynolds, George Romney,
Thomas Gainsborough, John Hoppner, Sir
Henry Raeburn, and other Artists.

Price Five Shillings.

PRINTED AT THE GUILD PRESS, 45, GREAT CHARLES STREET, BIRMINGHAM.

10
*Mr & Mrs O B Robinson
with Mr Whitworth Wallis's
kind regards*

Dec 1900.

City of Birmingham.



Birmingham City
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Compiled by
Whitworth Wallis and Arthur Bensley Chamberlain.

PRINTED AT THE GUILD PRESS, 45, GREAT CHARLES STREET, BIRMINGHAM.

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City of Birmingham.
Museum and Art Gallery.

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INTRODUCTION.

In the art of portraiture the English school of painting has always achieved its greatest successes, from the earliest native efforts known to us down to the masterpieces of the 18th century ; and it was not until that century was well advanced that artists began to turn their attention to the rendering of landscape, with the gradual result that this branch of painting became the great distinguishing feature of the art of England. Until the days of our grandfathers artistic portraiture reigned supreme in this country, and the English school may be said to have formed the only great school of painting in Europe during the 18th century ; and it has had a vital effect upon art in England right down to the present day.

The English paintings of the earliest date which have been preserved are almost invariably portraits. In the days of the Tudors the painters of them were chiefly foreigners, and whatever native school of artists was in existence was of slight importance, and was completely overwhelmed by German and Flemish influences. For seventeen years Holbein reigned supreme in England, and his methods were adopted by the few Englishmen who rose above mediocrity, such as Thomas and John Bettes, and Guillim Stretes, who was probably a native ; but even Holbein's influence was not strong enough to produce a school of English painters with ability sufficiently great to hold its own against the swarm of foreigners who continued to practise at the English Court, amongst whom were many able artists such as the Hornebolts, Joannes Corvus, Lucas d'Heere, Sir Antonio Mor, Marc Gheeraerts, Cornelius Ketel, and Federigo Zuccherò.

From the days (1526) when Holbein landed here with a letter from Erasmus to Sir Thomas More, down to the time when Van Dyck accepted, about one hundred years later, the invitation of Charles I. to visit his Court, all portraiture bore traces of the Teutonic manner. Before Van Dyck arrived, such men as Paul Van Somer, Cornelius Janssen, and Daniel Mytens, had been continuing the traditions of Germanic influence in their portraiture ; but the great Fleming, with the grace, distinction, and consummate artistry

of his brush, soon seems to have swept it away, and from his time painting in England struck a new note.

Van Dyck's influence upon English painting was undoubtedly great, and he introduced into it that air of distinction which has ever since been one of the leading features of its portraiture. Whether Van Dyck himself was influenced by the art he found flourishing here is less certain. That he changed his style while among us is easily seen, and his "fourth" or "English" manner possesses characteristics not to be found in his earlier work. It has been suggested that some part of this change was owing to the English miniaturists; and, certainly, in much of their work is to be found a freedom of touch, and an elegance in effect, which is not to be discovered in the life-size portraiture of their day. Nicholas Hilliard, the first of the native miniature-painters of importance, whose admiration for Holbein was great, and who probably imitated him, yet introduced into his work an elegance, and a certain touch of artifice and a slightly impressionistic method of execution which seems much more modern than the entirely sincere and completely realised miniatures of the great German. This note in painting was continued by the miniaturists who followed him, Isaac and Peter Oliver, and the two Hoskins, the style becoming gradually freer and broader; and we find certain examples, undoubtedly executed before Van Dyck's arrival, painted in the style which we associate with the name of Sir Anthony. However this may be, Van Dyck, with his wonderful genius, carried any such artistic suggestion far beyond any point as yet reached by any one of his contemporaries. One example of his splendid powers is included in this Exhibition, No. 69, Charles II. as a Boy, in Armour."

In William Dobson (1610-1646) we have one of the first English portrait painters of real merit. He was greatly under the influence of Van Dyck, and succeeded him as Court painter. He occasionally rose to heights of unusual excellence, as in No. 37, "Lord William Cavendish," which is from his brush. Sir Peter Lely's is the next name of importance. He came to England in the train of William, Prince of Orange, in 1641. Though in all ways an inferior painter to Van Dyck, he was a greater artist than has usually been allowed, and his best canvases are much more than the mere "fashion plates of simpering beauties" which they have been called. This may easily be seen from the several fine examples included here, such as Nos. 60, 64, and 68. He was a better artist than Sir Godfrey Kneller, who reigned almost supreme in England during the last quarter of the 17th century and the first of the 18th; though Kneller painted some excellent portraits (see No. 47).

All these men were foreigners, but throughout the 17th century the number of English painters went on steadily increasing, and among them were a few capable men such as John Greenhill and John Riley. Jonathan

Richardson (1655-1745) is the link between these inferior painters and the giants of the 18th century, for he was the pupil of Riley and master of Thomas Hudson, who became the fashionable portrait painter of his day, and was in his turn the master of Sir Joshua Reynolds. It has been the fashion to say that the real school of English painting began with William Hogarth (1697-1764), but a careful study of the work of the men who preceded him proves this assertion to be incorrect. There were certain unmistakable English elements in our portraiture before Hogarth's day, which must have affected his art and that of his contemporaries, while through the work of our minaturists, from Hilliard down to Richard Cosway (1740-1821), there undoubtedly runs a tradition of painting which is purely English.

The decision as to the relative greatness of Sir Joshua Reynolds (1723-1792), and Thomas Gainsborough (1727-1788), must be left to individual taste. Each, in his own way, was an artist of rare genius. It was by their extraordinary gifts in portraiture that they raised the art of England to a far higher position than it had hitherto held, and one which, even in the present day, has not been surpassed. Rivals and contemporaries in their art, they set down upon canvas with unfaltering brush, for the benefit of succeeding generations, the life-like presentments of all who were most famous in their day, in statesmanship, war, literature, science, the fine arts, and society.

To the untrained eye the art of these two masters is in many points so similar that it is difficult to decide by which of them a portrait has been painted; yet their work is essentially different both in method and in the point of view from which they approached their sitters. Sir Joshua, as a young man, based his practice on a serious study of Italian art. He had a passionate admiration for Michael Angelo, and all his life sought to wrest from the Venetians their secret of glowing colour. Increasing application and perseverance formed the key-note of his life, and in his search after perfection he would paint and repaint a subject, in his resolution to make it a better work than his last. From the Italians he conveyed into his own art a dignity, grace, and sweetness, together with a power and colour previously unknown in English art. As he advanced towards old age his hand only gained in power, and his colour in richness and splendour. He did nothing finer than the magnificent "Duchess of Devonshire and Her Daughter," No. 66 in this Exhibition, which was painted only six years before he died. In range of subject as well as in method he had a far wider reach than Gainsborough, and his pictures have a distinction, a reality, and an abiding charm, which will always cause many to consider him as the greatest of English portrait painters, as he is undoubtedly one of the foremost artists the world has yet known. Of him Ruskin says "that there was hardly ever born a man with a more intense and innate gift of insight into human nature. Considered as a painter of individuality in the human form and mind, I think

him, even as it is, the prince of portrait-painters, as a colourist who can be crushed by none, not even the Venetians. The tenderness of some of his touches is quite beyond telling." Reynolds may be said to have approached nearer to an even and demonstrable excellence than Gainsborough, but in grace, spirit, lightness of insight and of touch, Gainsborough is peculiarly eminent. His handling, at first, appears slight, but it is masterly, and is based on solid foundations. He produced the effects at which he aimed with an unerring hand, and what to the uncritical appears to be "sketchiness," or "impressionism," is in reality art of the finest and most delicate kind. Gainsborough's aim was entirely pictorial. As Sir Walter Armstrong, in his "Life of the Artist," says, "With Gainsborough the impression was everything. His finest works were all impromptus. A sympathetic personality had the power to set his brain burning with creation at a touch. In his finest efforts we cannot discover the faintest sign of that mental preparation which is so evident in Sir Joshua. Beauty and æsthetic unity grew under his hand with an unequalled rapidity. His art is vital, spontaneous." Gainsborough penetrated into the personalities of his sitters to a greater depth than Reynolds. The latter was essentially a trained observer, with less of that deep sympathy and unerring sense of essentials which enabled Gainsborough to lay bare to us the inmost personalities of his sitters. Ruskin says of him that he was the purest colourist, Sir Joshua not excepted, of the whole English school. "In management and quality of single and particular tint, in the purely technical part of painting, Turner is a child to Gainsborough. His hand is as light as the sweep of a cloud, as swift as the flash of a sunbeam."

A third great artist—George Romney (1734–1802), shares with these two the chief glories of the painting of their day. Inferior to them in some directions, partly through want of sound early training, and through a fickle imagination and the waywardness and instability of his disposition, which showed itself in a want of fixed purpose, he yet on occasions rose to heights as great as theirs. His greatness lay in his portraits, especially those of women and children, which are full of a nameless grace, distinction, and sweetness. His art is frequently both delicate and dignified, and at times reaches a level beyond which his two rivals could not pass him; as in the magnificent portrait-group of dancing children,—*"The Stafford Family,"* No. 10, and a number of other canvases in this Exhibition. In this picture he rises to true greatness. As far as grace and movement and beauty of flowing line are concerned, probably Gainsborough and Reynolds never equalled it. It is not only a splendid piece of portraiture, but noble and artistic in composition, and the latter is the rock upon which so many otherwise fine portrait-groups of this period came to grief; but in this instance Romney has combined great truthfulness and felicity in rendering form

with noble traditions of composition, which gives the picture an accent of distinction among much which is distinguished. Happily others of his finest efforts may be studied in this Exhibition.

These three men overshadowed the work of all other painters of their day, among whom, however, there were several of great artistic gifts, such as Johann Zoffany (1733-1810), the popular painter of actors and actresses in their favourite parts; and John Opie, R.A., the "Cornish Wonder," whose work has vigour, individuality, and freshness, but who only occasionally rose to the elegance and beauty of such a splendid portrait as No. 31. Among the men who followed in their footsteps there were also several whose work was of an admirable kind, which is much prized by connoisseurs at the present day. John Hoppner (1758-1810), who began as an imitator of Reynolds, and was undoubtedly the most brilliant representative of his school, gained much popularity as a painter of beautiful women and children, and on occasions almost equalled his master, as in such pictures as Nos. 14 and 24. He was no mere copyist, however, and his work, at its best, has much original artistic grace and beauty.

Sir Henry Raeburn, R.A. (1756-1823), the "Scottish Velasquez," as Wilkie called him, and the greatest portrait-painter that Scotland has produced, held in Edinburgh a position similar to that of Sir Joshua in London. He painted most of the leading men and women of his day, and these portraits are broad and effective in their treatment, harmonious in colour, masterly in execution, and of great style, so that they are deservedly held in the highest repute. Sir William Beechey, R.A. (1753-1839), was also a good painter, who received much honour at Court, and whose works were celebrated for their truth to nature and the freshness of their colour; and Thomas Phillips, R.A. (1770-1845), whose early training was obtained in Birmingham, was another artist to whom sat many of the most famous people of his day, whom he painted in simple, truthful, and finished style. These painters are all represented here, as well as Sir Thomas Lawrence, P.R.A. (1769-1825), whose dexterous touch and somewhat conventional grace, added to his fascinating social manners, made him by far the most fashionable painter of the first quarter of this century, so that his career was one long triumph. These latter artists, although they did not equal their predecessors, have added distinction to the annals of English portrait-painting, and their works still charm us as they charmed their contemporaries.

CATALOGUE.

The terms "right" and "left" used in the descriptions of the pictures denote the right and left of the spectator, NOT of the picture.

For Biographical Notices of the Artists, see pages 62-71.

1. MISS STEPHENS, afterwards Countess of Essex.

SIR THOMAS LAWRENCE, P.R.A.

Lent by T. F. Chavasse, Esq.

Catharine Stephens, vocalist and actress, the daughter of a carver and gilder, was born in London in 1794. Having shown much musical ability she was placed under Gesualdo Lanza, with whom she remained five years, and under his care she sang in a number of towns. In 1813 she appeared at Covent Garden as "Mandane" in "Artaxerxes," obtaining a conspicuous success; and afterwards as "Polly" in the "Beggars' Opera," and other operas. In 1814 she sang the principal soprano songs at the Concert of Ancient Music, and later that year at the Norwich and Birmingham Festivals. She remained, with few interruptions, at Covent Garden until 1822, playing "Ophelia" to the "Hamlet" of Young and Kemble, and leading parts in many other plays and operas. High as was the reputation she made in opera it was still higher as a concert singer, and until her retirement in 1835 she occupied the highest position at the best concerts and festivals. In 1838 she married the fifth Earl of Essex, an octogenarian widower, who died a year later. She survived him 43 years, dying in 1882. She was held to have the sweetest soprano voice of the time.

Bust, life-size, head turned to right and looking upward, white low-necked dress.

On canvas, oval, 27in. high by 22in. wide.



I.

No. 5. PORTRAIT OF THE ARTIST.
THOMAS GAINSBOROUGH, R.A.



2. MISS ELIZABETH ANN LINLEY, first wife of Richard Brinsley Sheridan.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Corporation of Glasgow.

She was the eldest daughter of Thomas Linley, the leading professional musician at Bath in and before 1770, when the great passion in that fashionable city was music. The public concerts held there were then the first in England. Little Elizabeth Ann Linley used to stand at the Pump Room door with a basket, selling tickets for these concerts, when only a girl of nine, and her pet name was "The Maid of Bath." Later she gained a high reputation, not only in Bath, but in Oxford and London, by her singing in oratorios and other high-class music, and was a favourite everywhere. She was acknowledged to have been a model of perfect beauty, and was surrounded with admirers. Halhed, Sheridan's poetic partner, was one of her lovers, and Charles Sheridan was certainly another. A miserly little Wiltshire squire, Walter Long, also fell in love with her, but she refused him, and he not only resigned himself to the disappointment, but took all the blame of breaking off the match, and settled £3,000 on her for the breach of covenant. This incident formed the subject of Foote's "Maid of Bath," a comedietta played in 1770. Richard Sheridan had, however, silently succeeded in winning her affections, and he contrived to mystify Halhed, to blind his brother Charles, and to make the man she fancied she loved, a certain roué, Captain Matthews, actually odious in her eyes, and then ran away with her to France, where they were married in 1772. Sheridan fought two duels with Matthews on her account after his return from the honeymoon. Her early death was lamented by all who admired her beauty, her unusual talents, and her attractive gentleness of character. Sir Joshua Reynolds painted a very famous portrait of her as St. Cecilia, now in the possession of Miss Alice Rothschild, for which this picture is said to be a finished sketch. Gainsborough also painted her several times, the best known being the celebrated group of herself and her sister (Mrs. Sheridan and Mrs. Tickell), now in the Dulwich Gallery.

"Another beautiful sitter of this year (1775) was Eliza, the youthful wife of R. B. Sheridan. Her exquisite and delicate loveliness, all the more fascinating for the tender sadness which seemed, as a contemporary describes it, to project over her the shadow of early death; her sweet voice and the pathetic expression of her singing; the timid and touching grace of her air and deportment, had won universal admiration for Eliza Ann Linley. . . . In London, where she sang at Covent Garden, in the Lent of 1773, the King himself is said to have been fascinated as much by her eyes and voice as by the music of his favourite Handel. 'His Majesty ogles her,' says Walpole, 'as much as he dares do in so holy a place as an oratorio,

and at so devout a service as Alexander's Feast.' Sir Joshua met the young couple at the musical parties given by his friend Mr. Coote, whose little daughter he has introduced into his picture of Mrs. Sheridan, as the angel attendant on St. Cecilia. Mrs. Sheridan was commonly known by the name of 'The Saint,' before Sir Joshua painted her in the character. She had a way of gathering little children about her, and singing them childish songs, with 'such a playfulness of manner, and such a sweetness of look and voice,' says one in describing her so engaged, 'as was quite enchanting.' Such a group of itself might have suggested the President's picture."—*Leslie and Taylor*, Vol. 11, pp. 101–103.

Bust, life-size, profile, looking to right, white dress, unfinished.

Panel, 29½ in. high by 24½ in. wide.

Purchased at Lord Northwick's sale in May, 1838, by Mr. Archibald M'Lellan.

Purchased by the Corporation of Glasgow as part of the M'Lellan Collection in 1854.

3. MISS PENELOPE CARWARDINE, afterwards Mrs. Butler.

GEORGE ROMNEY.

Lent by A. Hatton Beebe, Esq.

Miss Penelope Carwardine, miniature painter, born 1730, was the eldest daughter of John Carwardine of Thinghills Court, Withington, Herefordshire, and Anne Bullock of Preston Wynn, in the same parish. Her father having ruined the family estate, she took to miniature painting, after instruction from Ozias Humphrey, and had acquired the art by 1754. She exhibited in 1761 and 1762 at the Society of Arts. She was a close friend of Sir Joshua Reynolds and his sister, and one of her sisters was painted by Sir Joshua as a present for her. She married Mr. Butler, organist of Ranelagh, and St. Margaret's and St. Anne's, Westminster, and then relinquished her profession. She died a widow about 1800 without issue. Many of her miniatures remained in possession of her family, as well as three portraits of herself—one by Bardwell, 1750, one by a Chinese artist, about 1756, and the third by Romney, about 1790. Copies by her of Reynolds' portraits are sometimes to be met with. She lived at 1, James Street, Buckingham Gate. Her brother Thomas married Miss Holgate, immortalized in Romney's picture as "Mrs. Cardwardine and child." He inhabited Thinghills Court, and afterwards Colne Priory, where Romney used to visit. This picture was not exhibited with the others from Colne Priory at the Grosvenor Gallery in 1887. The portrait of "Mrs. Carwardine



II.

No. 7. MARIA MARGARET CLAVERING, AFTERWARDS LADY NAPIER.
GEORGE ROMNEY.

and at so devout a service as Alexander's Feast.' *San Juan* met the young couple at the musical parties given by his friend Mr. Fane, whose little daughter he has introduced into his picture of Mrs. Sheridan, as the angel attendant on St. Cecilia. Mrs. Sheridan was commonly known by the name of 'The Sinner' before Sir Joshua painted her in this character. She had a way of gathering looks and looks about her, and singing them childish songs, with 'such a playfulness of manner, and such a sweetness of look and voice,' says one in describing her so engaged, 'as was quite enchanting.' Such a group of itself might have suggested the President's picture."—*Levy and Taylor, Vol. 12, pp. 101-103.*

Long dress, profile, looking to right, white dress, unfinished.

Back, square high by 24½ in. wide.

Acquired at Lord Northwick's sale in May, 1838, by Mr. Archibald M'Lellan.

Presented by the Corporation of Glasgow as part of the M'Lellan Collection in 1854.

MRS. MARGARET CARDWARDINE, afterwards Mrs. Butler.

GEORGE ROMNEY.

Painted by George Romney, Esq.

Mrs. Margaret Cardwardine, nee Cardwardine, born 1732, was the eldest daughter of John Cardwardine, a Thoroughbred Clerk, Wiltshire, Herefordshire, and some others, of the same name, in the same parish. Her father being noted for having painted the first of his miniature painting, after instruction from George Romney, and had acquired the art by 1754. She was a close friend of Sir Joshua Reynolds and his wife, and one of her sisters was painted by Sir Joshua as a reward for her. She married Mr. Butler, organist of Reading, and St. Margaret's and St. Anne's, Westminster, and then relinquished her profession. She died a widow about 1800 without issue. Most of her miniatures remained in possession of her family, as well as three portraits of herself—one by Bardwell, 1750, one by a Chinese artist, about 1755, and the third by Romney, about 1790. Copies by her of Reynolds' portraits are sometimes to be met with. She lived at 1, James Street, Rotherhithe Gate. Her brother Thomas married Miss Holgate, daughter of a Romney's friend, and she lived at Colne Priory, where Romney painted her with the others from Colne.

MRS. MARGARET CARDWARDINE, afterwards Mrs. Butler.
GEORGE ROMNEY.



and Child," instinct with Italian influence, was the first Romney painted after his return from Italy, where, in 1773 he travelled with Hayley, Ozias Humphrey, and Sir Thomas Carwardine, "that amiable divine," who always strove to soothe the angry jealousies of Reynolds and his rival Romney.

Bust, life-size, face turned towards the right, wearing a white mop cap and fichu.

On canvas, oval, 29½ in. high by 24 in. wide.

From the Rev. Henry A. Carwardine's Collection.

4. SAMUEL, FIRST VISCOUNT HOOD.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Corporation of Manchester.

This well-known British Admiral was the eldest son of the Rev. Samuel Hood, vicar of Thorncastle, Devonshire, where he was born in 1724. He entered the navy at 16, was made lieutenant in 1746, and post-captain in 1756, and soon distinguished himself in a number of gallant actions. In 1779, being in command of the *Vestal*, 32 guns, he engaged a French 50-gun ship and took her after a desperate action of four hours. In 1778 he received a baronetcy, and afterwards was made rear-admiral, and was sent to the West Indies to reinforce Rodney, and there took part in the defeat of the Count de Grasse in 1782, when his services were rewarded by an Irish peerage. In the Westminster election 1784 he was returned in opposition to Fox. In 1793, when in command of the Mediterranean Fleet, he captured Toulon, and annexed Corsica. In 1796 he was advanced to the rank of an English Viscount, and made Governor of Greenwich Hospital. He died in 1816, at Bath. His youngest brother, Alexander Hood, Rear-Admiral, and second in command under Howe at the battle of the 1st of June, was made Viscount Bridport in 1801. Captain Hood sat to Reynolds in October, 1758, and March, 1761. Admiral Hood sat in May, 1761. He paid £105 to Reynolds, July 22nd, 1783. His portrait was also painted by Gainsborough, and was presented by Admiral Hood to the Ironmongers' Company in 1784, when admitted to its freedom.

Three quarter length, life size, standing, in naval uniform, head towards the left, leaning with left arm on a rock; the right hand, holding a dispatch, rests upon the left hand; to the left the sea with frigates in action.

On canvas, 49 in high, by 39½ in. wide.

This picture formerly belonged to Lord Bridport.

Engraved by John Jones, 1785, R. Robinson, 1831, and S. W. Reynolds.

5. PORTRAIT OF THE ARTIST.

THOMAS GAINSBOROUGH, R.A.

Lent by Sir William Agnew, Bart.

Thomas Gainsborough was born at Sudbury, in Suffolk, in the spring of 1727. After evincing a decided ability for landscape painting, by his unaided attempts from nature, he left Sudbury for London when he was fourteen years of age, and became the pupil first of Gravelot, the engraver ; then of Francis Hayman, at that time a painter of repute, and, like Gainsborough himself, one of the original members of the Royal Academy, which was founded in 1768. Gainsborough set up as a portrait and landscape painter, in Hatton Garden, but without success, and after four years' residence in the metropolis, he returned to his native place. When still a youth he married Margaret Burr, a young lady of some fortune, and settled in Ipswich. One of his first pictures which attracted notice was a view of Landguard Fort, of which there is a print by Major ; the picture has perished. His reputation extending, he settled, 1760, in Bath, as a more suitable field for the exercise of his abilities. At Bath he was busily engaged with portraiture, which subsequently occupied the greater part of his time. In 1774 he settled in London, and rented a portion of Schomberg House, Pall Mall ; from this period his reputation was such that he was considered at the same time the rival of Sir Joshua Reynolds in portrait, and of Wilson in landscape, painting. In 1779 he was at the very height of his fame ; all the eminent men of the day sat to him, and he was the favourite painter of the King and Royal Family. He was one of the original members of the Royal Academy, and sent pictures to its exhibitions from the commencement in 1769, but ceased to contribute after 1783. He exhibited altogether ninety-six works at the Academy. He died in London, August 2nd, 1788, and was buried in Kew churchyard. (*For a portrait of his wife see No. 46.*)

Shortly after Gainsborough's death, Sir Joshua Reynolds, then President of the Royal Academy, delivered a discourse to the students, of which the "Character of Gainsborough" was the subject.

Gainsborough is said never to have put his name to any picture. He will always occupy one of the highest places in the English school, whether as a portrait or landscape painter. The principal features in his character were his kindness and his passionate love of music.

Bust, facing the spectator, head turned to left, green coat, striped vest, powdered hair ; dark background. (*See illustration, No. 1.*)

On canvas, oval, 23in. high by 17in. wide.

Exhibited at the Royal Academy, 1896, No. 6.

New Gallery, Winter Exhibition, 1897-8, No. 200.



III.
No. 8. MRS. GOSLING.
SIR JOSHUA REYNOLDS, P.R.A.

5. PORTRAIT OF THE ARTIST.

THOMAS GAINSBOROUGH, R.A.

Painted by Sir William Agnew, Bart.

Thomas Gainsborough was born at Sudbury in Suffolk, in the spring of 1727. After evincing a decided ability for landscape painting, by his unaided attempts from nature, he left Sudbury for London when he was fourteen years of age, and became the pupil first of Craydon, the engraver; then of Francis Hayman, at that time a painter of repute, and, like Gainsborough himself, one of the original members of the Royal Academy, which was founded in 1768. Gainsborough set up as a portrait and landscape painter, in Hatfield Garden, but without success, and after four years' residence in the metropolis, he returned to his native place. When still a youth he married Margaret Boscawen, a young lady of some fortune, and settled in Ipswich. One of his first pictures which attracted notice was a view of Landguard Fort, of which there was great talk at Major; the picture has perished. His reputation grew, and he was called to Bath, as a more suitable field for the exercise of his talents. He there became highly engaged with portraiture, which subsequently occupied the greater part of his time. In 1772, he settled in London, and bought a house in St. James's Place, Pall Mall; from this period the reputation which he had acquired at the same time the loss of his father's pecuniary support, and of several of his prospects, leading him to that at the very height of his fame; all the arduousness of the day, he was, however, the favourite painter of the King and Royal Family. He was one of the original members of the Royal Academy, and gave pictures to its exhibitions from the commencement in 1769, but ceased to contribute after 1783. He exhibited altogether ninety-six works at the Academy. He died in London, August 2nd, 1788, and was buried in New Churchyard. (*For a portrait of his wife see No. 46.*)

Shortly after Gainsborough's death, Sir Joshua Reynolds, then President of the Royal Academy, delivered a discourse to the students, of which the "Character of Gainsborough" was the subject.

Gainsborough is said never to have put his name to any picture. His still remains occupy one of the highest places in the English school, whether as a portrait or landscape painter. The principal features in his character were his kindness and his passionate love of music.

Agnew, being the actor, head turned to left, green coat, striped vest, powdered wig, and buff waistcoat. (See illustration, No. 1.)

On the right, a portrait of his wife.

Painted at the Royal Academy, 1786, No. 5.

Now in the possession of the Trustees of the Royal Academy, No. 200.

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III

NO. 8. MRS. GOSLING.
SIR JOSHUA REYNOLDS, R.A.



6. RICHARD STONE.

GEORGE ROMNEY.

Lent by R. Biddulph Martin, Esq., M.P.

Richard Stone, of Chislehurst, and banker of Lombard Street, was born December 7th, 1737, and died August 6th, 1802. He was a son of Richard Stone, banker, and his mother's maiden name was Harris. He married a Miss Herring.

Bust, life size, head towards the right, powdered hair, claret coloured coat, white cravat.

On canvas, 27½ in. high by 22 in. wide.

7. MARIA MARGARET CLAVERING, afterwards Lady Napier.

GEORGE ROMNEY.

Lent by the Rev. J. W. Napier-Clavering.

She was the eldest daughter of Lieut.-General Sir James John Clavering, K.B., 2nd in the Council and Commander-in-Chief in Bengal. Her mother was Lady Diana West, daughter of John, 1st Earl Delawarr. She married, April 13th, 1784, Francis, 7th Baron Napier, and died December 29th, 1821. Her husband Lord Napier, born 1759, at Ipswich, fought in America, and was taken prisoner at Saratoga in 1777. He was chosen a representative peer of Scotland in 1796, 1802 and 1807, and died in 1823. Her father sat to Reynolds when Colonel Clavering, in October, 1759. Walpole writes to Horace Mann about him, June 22nd, 1759:—"Your friend, Colonel Clavering, is the hero of Guadaloupe; he is come home covered with more laurels than a boar's head—indeed he has done exceedingly well."

Three-quarter length, life-size, seated, brown hair, head towards the right, both arms resting on the sides of a stone seat, bracelet on left arm, the right hand touching her waist; white dress, the bodice folded fichu wise leaving the neck bare, elbow sleeves, blue bow and sash; trees at back of figure, open landscape to the right. (*See illustration, No. 2*).

On canvas 49 in. high by 39 in. wide.

8. MRS. GOSLING.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by Mrs. George Holt.

Probably Barbara, wife of Francis Gosling, son of Sir Francis Gosling, the banker. She died in 1836, aged eighty-three, and was thirty when the

picture was painted. She sat to Reynolds in August, 1782, and the picture was exhibited in the Royal Academy in 1783. She paid Reynolds £36 15s. in April, 1783. (From information supplied by Mr. Algernon Graves.)

Bust, life-size, head towards the left, brown hair slightly powdered; low-necked dress of pink and green silk, with open cloak of same material, elbow sleeves; right arm extended across the figure, left resting on stone pedestal. (*See illustration, No. 3.*)

On canvas, 29in. high by 24in. wide.

Exhibited at the Royal Academy, 1783.

9. MISS FARREN, afterwards Countess of Derby.

SIR THOMAS LAWRENCE, P.R.A.

Lent by Thomas J. Barratt, Esq.

Elizabeth Farren, daughter of George Farren, surgeon and apothecary in Cork, was born about 1759. Her father was a man of some ability, who joined a company of strolling players. At an early age Miss Farren played juvenile parts at Bath and elsewhere. When fifteen she played "Rosetta," in "Love in a Village," at Liverpool, and subsequently her great part of "Lady Townley" in "The Provoked Husband." She made her first appearance in London, at the Haymarket, 1777, as "Miss Hardcastle," and was favourably received. At this theatre and at Drury Lane she remained, with few exceptions, until she retired from the stage. She was hailed as a worthy successor of Mrs. Abington, and soon took the lead in fine ladies, and played over one hundred characters which were received with the warmest favour. In May, 1797, she married Edward, twelfth Earl of Derby, whose first wife had died in the previous March. Lord Derby treated her with much respect, and obtained for her the patronage of the Duke of Richmond. In distinction of manner and refinement of bearing she appears to have had no rival but Mrs. Abington. Walpole spoke of her as the most perfect actress he had ever seen. She died in 1829.

Unfinished head and bust, nearly life-size, head towards the right. (*See illustration, No. 4.*)

On canvas, 19in. high by 14in. wide.

Reproduced in the *Magazine of Art*, 1898.



IV.

No. 9. MISS FARREN, AFTERWARDS COUNTESS OF DERBY.
SIR THOMAS LAWRENCE, P.R.A.

picture was painted. She sat to Reynolds in April 1783, and the picture was exhibited in the Royal Academy in 1783. She paid Reynolds £36 15s. in April, 1783. (From information supplied by Mr. Thomas Graves.)

Bust, life-size, head toward the center, hair wavy, brown. Bodice and dress of pink and green silk, with open collar of same material. Arms and hands extended across the figure, left resting on stone pedestal. (See illustration on page 24)

On canvas, 29in. high by 24in. wide.

Exhibited at the Royal Academy, 1783.

9. MISS FARREN, afterwards Countess of Derby.

SIR THOMAS LAWRENCE, P.R.A.

Lent by Thomas J. Barratt, Esq.

Elizabeth Fenton, daughter of General Fenton, was born at York, was born about 1760. She acted with great success, and was highly praised for her performance in London, at the Haymarket Theatre, Mr. Garrick's theatre, and was warmly received. At this theatre and at Drury Lane she remained, with few exceptions, until she retired from the stage. She was hailed as a worthy successor of Mrs. Abington, and soon took the lead in fine ladies, and played over one hundred characters which were received with the warmest favour. In May, 1797, she married Edward, twelfth Earl of Derby, whose first wife had died in the previous March. Lord Derby treated her with much respect, and obtained for her the patronage of the Duke of Richmond. In distinction of manner and refinement of bearing she appears to have had no rival but Mrs. Abington. Walpole writes of her as the most perfect actress he had ever seen. She died in 1821.

The barrel, 1 inch high at 14 in. wide.

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SIR THOMAS LAWRENCE, B.A.
No. 9. MISS FARREN, AFTERWARDS COUNTESS OF DERBY.





V.

No. 10. CHILDREN DANCING IN A RING: PORTRAITS OF MEMBERS OF THE
STAFFORD FAMILY.
GEORGE ROMNEY.

GEORGE ROMNEY.
STAFFORD FAMILY.

No. 10. CHILDREN DANCING IN A RING: PORTRAITS OF MEMBERS OF THE
A.



10. CHILDREN DANCING IN A RING : Portraits of Members of
the Stafford Family.

GEORGE ROMNEY.

Lent by the Duke of Sutherland.

This group includes five of the children of Granville, second Earl Gower, and first Marquess of Stafford. The figure with the tambourine is Lady Anne Leveson-Gower, third daughter of the Earl by his second wife, Lady Louisa Egerton. She married in 1784 the Hon. and Most Rev. Edward Venables Vernon Harcourt, Archbishop of York. (*For portraits of her brother and sister, see Nos. 28 and 30*).

The four dancing figures are her step-sisters and step-brother, children of the Earl by his third wife, Lady Susannah Stewart, daughter of the sixth Earl of Galloway, namely :—the Ladies Georgiana Augusta, Charlotte Sophia, and Susan Leveson-Gower, afterwards respectively, Lady G. Eliot, the Duchess of Beaufort, and the Countess of Harrowby; and Lord Granville Leveson-Gower, afterwards elevated to the peerage as the first Earl Granville, who married Lady Henrietta Cavendish, daughter of the fifth Duke of Devonshire. He was Ambassador-Extraordinary and Plenipotentiary to Russia in 1804, and subsequently Ambassador to the Court of France. He was father to the late Earl Granville, the well-known statesman, who was Secretary of State for Foreign Affairs in 1880–85.

The figure on the right holding the tambourine is clad in white drapery, with reddish purple scarf round waist and hanging from shoulders; the girl on the right, with face turned round to spectator, wears a plum-coloured dress with green-brown scarf; the boy at the back a white dress; the one on the extreme left a dress of green with a skirt of a deep orange, and wreath of flowers in hair; while the third sister, with her back towards us, wears a red robe with narrow white band; the background of stone columns on right, and trees, and open landscape on left. The four children are dancing in a ring on the grass. (*See illustration, No. 5*).

On canvas, 79in. high by 91in. wide.

Exhibited at the Royal Academy, 1876. No. 70.

Engraved by J. R. Smith, 1781.

11. ELIZABETH, COUNTESS DUCHESS OF SUTHERLAND.

GEORGE ROMNEY.

Lent by the Duke of Sutherland.

She was the daughter and only surviving child of William, seventeenth and last Earl of Sutherland (1736—1766). Her mother was a Maxwell, and a great beauty. She was born in 1765, and lost both parents in the

following year, when she succeeded to the vast estates, and was acknowledged Countess of Sutherland and Baroness of Strathnaver in her own right. Robertson, the historian, directed her studies, and Sir Walter Scott has recorded in his diary his delight at seeing the little heiress cantering alongside the carriage of old Lady Elva, her grandmother and guardian. In her ancestral home, Dunrobin Castle, the old feudal customs still obtained. The youthful Countess, surrounded by retainers, heard each evening, before the castle gates, the complaints of her clansmen, and settled their quarrels. She was an excellent artist, and some of her water-colour landscapes of scenes in Sutherland would not disgrace some of the best artists of her day. In 1793 she raised a regiment for the defence of the North against the French; and this regiment is now known as the Sutherland and Argyll Highlanders—the famous old 93rd. In 1785 she married George Granville, Lord Trentham, afterwards second Marquess of Stafford, who in 1833 was created first Duke of Sutherland, and hence she is always called the Countess Duchess. (*For portrait of her husband see No. 28.*)

She was the mother of George Granville, second Duke, who resumed the ancient surname of the family—Sutherland. She died January 29th, 1839, and was buried in the Cathedral of Dornoch.

She was also painted by Hoppner as the Countess of Sutherland, the portrait being exhibited in the Royal Academy in 1799.

Bust, life size, facing towards the left, dark brown hair with ribbon, low-necked dress of white and gold; background, foliage on the right and upper part of left of canvas, with distant landscape below. (*See illustration, No. 6.*)

On canvas, oval, in a square, 29in. high by 25in. wide.

Exhibited at the Royal Academy, 1876, No. 1.

12. PORTRAIT SKETCH OF MASTER WYATT.

SIR THOMAS LAWRENCE, P.R.A.

Lent by Henry J. Pfungst, Esq.

Bust, about life size; the child faces the spectator, with curling golden locks, holding some fruit in his hands; white frock, blue and yellow drapery on right.

On canvas, oval, 23in. high by 18in. wide.

13. MISS HAY.

GEORGE ROMNEY.

Lent by Lockett Agnew, Esq.

Henrietta (or Harriet) eldest daughter of the Hon. Edward Hay, third



VI.

No. 11. ELIZABETH, COUNTESS DUCHESS OF SUTHERLAND.
GEORGE ROMNEY.

following year, when she succeeded to the vast estates, and was acknowledged Countess of Sutherland and Baroness of Strathnaver in her own right. Robertson, the historian, directed her studies and Sir Walter Scott has recorded in his diary his delight at seeing the little heiress cantering alongside the carriage of old Lady Elva, her grandmother and guardian. In her ancestral home, Dunrobin Castle, the old feudal customs still obtained. The youthful Countess, surrounded by retainers, heard each evening, before the castle gates, the complaints of her clansmen, and settled their quarrels. She was an excellent artist, and some of her water-colour landscapes of scenes in Sutherland would not disgrace some of the best artists of her day. In 1793 she raised a regiment for the defence of the North against the French; and this regiment is now known as the Sutherland and Argyll Highlanders—the famous old 93rd. In 1785 she married George Granville, Lord Trentham, afterwards second Marquess of Stafford, who in 1833 was created first Duke of Sutherland, and hence she is always called the Countess Duchess. (*For portrait of her husband see No. 28.*)

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She was also painted by Hoppner as the Countess of Sutherland, the portrait being exhibited at the Royal Academy in 1796.

Bust, about life size; the child faces the spectator, with a smiling golden wreath, holding some fruit in his hands; white frock, blue and white drapery on right.

On canvas, oval, 23in. high by 18in. wide.

Exhibited at the Royal Academy, 1876, No. 1.

12. PORTRAIT SKETCH OF MASTER WYATT.

SIR THOMAS LAWRENCE, P.R.A.

Lent by Henry J. Pfurgst, Esq.

Bust, about life size; the child faces the spectator, with a smiling golden wreath, holding some fruit in his hands; white frock, blue and white drapery on right.

On canvas, oval, 23in. high by 18in. wide.

13. MISS HAY.

GEORGE ROMNEY.

Lent by I. McKie Agnew, Esq.

Henrietta, daughter of the Hon. Edward Hay, third Duke of Sutherland.





VII.
No. 13. MISS HAY.
GEORGE ROMNEY.

GEORGE ROMNEY.
No. 13. MISS HAY.
VII.



son of George Henry, seventh Earl of Kinnoul, and Minister Plenipotentiary to the Court of Lisbon. Her mother was Mary, daughter of Peter Flower, Esq. Miss Hay was born August 20th, 1753, and married May 12th, 1788, Isaac Hawkins Browne, Esq., of Badger, in the county of Salop. She died on April 11th, 1802, aged 49. Her youngest sister Mary married Lewis Bagot, Bishop of St. Asaph. (*See No. 33 by Gainsborough*).

Three quarter length, life size, facing towards the left, powdered hair, white mop cap and white dress with green sash; hands resting upon her lap. She is seated beneath a tree, with background of sky and trees to the left. (*See illustration, No. 7.*)

On canvas, 49½ in. high by 39½ in. wide.

14. PORTRAIT OF A LADY. JOHN HOPPNER, R.A.

Lent by Mrs. George Holt.

This is more probably an early work by Sir Henry Raeburn, R.A.—EDS.

Half-length figure dressed in white, with a brown girdle, the bodice folded fichu-wise leaving the neck bare; face nearly full, to the left; fair hair curling to the neck. The head against a background of foliage, which, opening on the right, shows a distant hilly landscape in sunshine. (*See illustration, No. 8.*)

On canvas, 28½ in. high by 23½ in. long.

Exhibited at the Grosvenor Gallery, Winter Exhibition, 1889. No. 52.

15. COLONEL THOMAS THORNTON. GEORGE ROMNEY.

Lent by the Rev. J. W. Napier-Clavering.

This well known sportsman was the son of William Thornton, of Thornville Royal (now Stourton), Yorkshire. In 1745 his father, who was M.P. for York and Colonel of the West Riding Militia, raised a troop of volunteers, which marched against the Young Pretender. His mother was a daughter of John Myster, of Epsom. Thomas Thornton was born in 1757, and educated at Charter House and Glasgow University. On entering into his father's estate in 1769 he became a zealous sportsman, and revived falconry. He was appointed Colonel of his father's old regiment, but resigned in 1795. In 1786 he undertook a sporting tour through the greater part of the Scottish Highlands, partly by sea, in the *Falcon*, a ship he chartered, and partly by land, hunting, shooting, fishing, and hawking. He published an account of his tour in 1802. Prior to the Revolution he visited France with his wife, with the intention of purchasing an estate, and he was introduced to Napoleon, and joined some hunting parties. His

letters were published in 1806, under the title "A Sporting Tour in France." In 1805 he sold his estate to Lord Stourton, and lived in London and in other parts of the country. After Waterloo he once more went to France, rented the Chateau of Chambord, and purchased an estate at Pont-sur-Seine, on the strength of which he styled himself the Prince of Chambord, and Marquis de Pont; but he failed to obtain naturalisation, and so in 1821 sold the estate to Casimir Perier, and lived in lodgings in Paris, where he died in 1823. He was twice married. His first wife's maiden name is unknown, but she was a brilliant horsewoman, upon whose skill in the saddle her husband was in the habit of making bets. His second wife was Eliza Cawston, of Mundon, Essex. Thornton's portrait by Reinagle is in the possession of the Earl of Rosebery, at the Durdans, Epsom.

Bust, life-size, facing towards the left, powdered hair, blue coat with scarlet collar, gilt buttons, white waistcoat and neck-cloth.

On canvas, 29½in. high by 24in. wide.

16. CHARLES WATSON WENTWORTH, 2nd Marquess of Rockingham, K.G., in his robes and order of the Garter.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Earl of Rosebery, K.G., K.T.

Statesman, born in 1730. The only son of the first Marquess, whom he succeeded in 1750. Appointed Knight of the Garter in 1760. In July, 1765, he succeeded George Granville as First Lord of the Treasury, and though he only held the office for one year, he was until his death the acknowledged leader of the Liberal branch of the aristocracy. On the fall of Lord North's administration in March, 1782, he again became Prime Minister, but died suddenly in the following July. He sat to Reynolds in May, 1765, December, 1766, and again in June, 1768.

Three quarter figure standing to left, with head slightly turned back towards the spectator, his right hand holding a scroll, and his left hand on his hip; he wears the robes and Star of the Garter; brown background, with curtain to right. (*See illustration, No. 9.*)

On canvas, 49in. high by 39in. wide.

Painted in 1774. From the collection of the Earl of Hardwick at Wimpole, 1888.

Exhibited at the National Portrait Exhibition, 1867.

Grosvenor Gallery in 1884.

The Royal Academy, Winter Exhibition, 1896, No. 13.

Engraved in "Lodge's Portraits."

Engraved by E. Fisher, 1774, by W. Dickenson, 1785, and others.



VIII.

No. 14. PORTRAIT OF A LADY.
JOHN HOPPNER, R.A.



Lent by the Marquess of Lansdowne, K.G.

This great actor was born at Hereford, 1717, and was educated at the Grammar School in Lichfield. For a few months he was pupil of the famous Dr. Johnson, who was seven years his senior. In 1736, they proceeded to London together, with only a few pence in their pockets. Garrick started by studying law, but an irresistible instinct soon urged him to the stage, and in 1741 he made his début at Ipswich as Aboan, in the tragedy of "Oroonoka," under the name of Lyddal. In the same year he made his first appearance in London, at the Goodman's Field Theatre, as Richard III., and had an instant success. The fashionable theatres were emptied to gaze on the new star in an obscure theatre. In the following year crowds gathered to see him in Dublin. In 1747 he became joint patentee of Drury Lane, and two years after married Mademoiselle Violette, a foreign danseuse. In 1769 he projected and conducted the memorable Jubilee at Stratford-on-Avon in honour of Shakespeare. He died in 1779, having accumulated a fortune of £140,000. The powers of Garrick were universal. He excelled equally in the sublimest tragedy, the most refined comedy, or the broadest farce. The parts in which, perhaps, he attained the greatest celebrity were the very opposite ones of Macbeth, and Abel Drugger. He wrote about forty plays, some original, but mostly adaptations of old ones, and many good prologues and epilogues.

He sat to Reynolds, January 1760, March 1761, and for this picture in 1776, when aged 60. It was painted for Mr. Thrale, at Streatham.

"Sir Joshua Reynolds had very lately finished his portrait of Garrick for the Thrale Gallery, with the thumbs placed together, and the bright speaking face, with its lambent eyes turned full on the spectator. Garrick was now in his sixtieth year. He was worn by gout and gravel, and fretted besides by the cabals and jealousies which distracted the little world of Drury, above all by the intolerable caprice and jade's tricks of Mrs. Abington. But as Sir Joshua has painted him, he looks still full of life and vigour. This is not all due to the painter. The actor's vivacious temperament sustained him wonderfully to the last, even in such youthful and airy parts as Ranger and Archer. This portrait of Garrick is an admirable example of that "momentary" quality which Northcote was accustomed to praise as distinctive of Sir Joshua's pictures. How this momentariness could be reconciled with prevailing character, and so managed as to never make the effect of the face fatiguing or constrained, is a secret even more peculiar to the painter. Northcote used to praise Sir Joshua's admirable choice of characteristic attitudes, and this portrait of Garrick is an excellent sample of that felicity." *Leslie and Taylor*, Vol. II. pp. 149-50.

Reynolds painted seven portraits of Garrick, of which the first was in 1759. His portraits of him are immeasurably the best. Everybody painted him, but for the world Garrick is immortalised by the pencil of Reynolds; and chiefly by that happy allegory of him between Tragedy and Comedy, painted in 1761.

Life size, seen to the waist, full face, grey wig, brown coat with white lace cuffs. He rests his clasped hands on a table, on which are two books and a paper document; dark background.

On canvas 28½ in. high by 23½ in. wide.

Painted in 1776.

Exhibited at the Royal Academy, 1776.

Exhibited at the National Portrait Exhibition, 1867.

Reproduced in Leslie and Taylor's "Life of Reynolds," Vol. II.

Engraved by Thomas Watson, 1779, and by many other engravers since.

18. CHARLOTTE, QUEEN CONSORT OF GEORGE III.
THOMAS GAINSBOROUGH, R.A.

Lent by the Victoria and Albert Museum.

Charlotte Sophia, daughter of Charles Louis Frederick, Duke of Mecklenburg-Strelitz, born in 1744. Married King George III. in September, 1761, and was mother of King George IV., King William IV., and Edward, Duke of Kent, and twelve other children. She died at Kew, November 17th, 1818.

Philip Thicknesse, Gainsborough's earliest patron, on whose advice he settled in Bath, also did all he could to serve him when the painter went to London. He wrote to Lord Bateman, recommending Gainsborough to his kind consideration and that of the King. "Not many months passed before the King summoned Gainsborough to Buckingham Palace. George III. had noticed and greatly admired the painter's work at the Annual Exhibitions. A family group of the King, Queen, and three Princesses, turned the current of fashion strongly towards Pall Mall. It was the first of a series of commissions from Buckingham Palace, where Gainsborough became a constant visitor, and as the Princess Augusta afterwards told a young artist, 'a great favourite with all the Royal Family.' He painted every member of the King's house (several many times over), with the one exception of the Duke of York, whose portrait was never executed though often projected. His portraits of the Queen were among his greatest triumphs. 'Gainsborough,'



IX.

No. 16. CHARLES WATSON WENTWORTH, SECOND MARQUESS OF
ROCKINGHAM, K.G., IN HIS ROBES AND ORDER OF THE GARTER.
SIR JOSHUA REYNOLDS, P.R.A.

Reynolds painted seven portraits of Garrick, of which the first was in 1759. His portraits of him are immeasurably the best. Everybody painted him, but for the world Garrick is immortalised by the pencil of Reynolds; and chiefly by that happy allegory of him between Tragedy and Comedy, painted in 1761.

Life size, seen to the waist, full face, grey wig, brown coat with white waistcoat. He rests his clasped hands on a table, on which are two books and a paper. Background.

On canvas 28½ in. high by 23½ in. wide.

Painted in 1766.

Exhibited at the Royal Academy, 1776.

Exhibited at the National Portrait Exhibition, 1867.

Reproduced in Leslie and Taylor's "Life of Reynolds," Vol. II.

Engraved by Thomas Watson, 1779, and by many other engravers since.

18. CHARLOTTE, QUEEN CONSORT OF GEORGE III. THOMAS GAINSBOROUGH, R.A.

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XI

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No. 10. CHARLES WATSON WENTWORTH, SECOND MARQUESS OF ROCKINGHAM, K.G., IN HIS ROBES AND ORDER OF THE GARTER.
SIR JOSHUA REYNOLDS, P.R.A.



it has been remarked, 'made even our old Queen Charlotte look picturesque.' As a Tory of the orthodox type he was personally more acceptable to the King than Reynolds, who, Whig as he was, stood to a certain degree suspect in the Royal mind, and was naturally drawn to the Prince of Wales' faction and the society of Carlton House."—*Sir Walter Armstrong*, in the "Portfolio."

Bust, life size, facing the spectator, turned slightly towards the left, powdered hair, with lace head dress, black mantilla with white muslin beneath, leaving the neck bare ; band of pearls round neck.

On canvas, oval, 28½ in. high by 23½ in. wide.

19. LADY ELIZABETH HERVEY, afterwards Lady Elizabeth Foster, and Duchess of Devonshire.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Duke of Devonshire, K.G.

Lady Elizabeth Hervey, born 1759, was the second daughter of Frederick Augustus, fourth Earl of Bristol, and Lord Bishop of Derry, and Elizabeth, daughter of Sir Jermyn Davers, Bart. She married firstly, John Thomas Foster, Esq., cousin to Lord Oriel, who died in 1809, and secondly, William, fifth Duke of Devonshire, the popular Whig, and friend of C. J. Fox, on October 19th, 1809, three years after the death of his first wife, the famous Duchess (*For her portrait see No. 66*). This lady is alluded to by Fanny Burney (Madame D'Arblay) in her diary of 1791, when she visited the first Duchess of Devonshire and her mother, Lady Spencer, at Bath. "Presently followed two ladies ; Lady Spencer, with a look and manner warmly announcing pleasure in what she was doing, then introduced me to the first of them, saying, '*Duchess of Devonshire, Miss Burney.*' She made me a very civil compliment upon hoping my health was recovering ; and Lady Spencer then, slightly, as if unavoidably, said '*Lady Elizabeth Foster.*'" Miss Burney thus distinguished by the tones of Lady Spencer's voice, the shadow which was already beginning to affect the home-life of the first Duchess. Lady Elizabeth Foster was the "alluring" widow of whom Gibbon asserted that "no man could withstand her, and that, if she chose to beckon the Lord Chancellor from his woolsack, in full sight of the world, he could not resist obedience !" Her portrait by Reynolds represents a dark-eyed, fair-skinned and highly intelligent woman in the prime of her beauty, and smiling, as someone said, "like Circe." She sat to the artist in 1787, four years before Madame D'Arblay was introduced to her by the mother of her alleged rival. There is another portrait of this lady by Reynolds, formerly in the Wynn

Ellis Collection, in which she wears a tall conical hat with white ostrich feathers, which is not in face very like the one exhibited here.

"She was the last Duchess of Devonshire, and long a star of fashion in England, and, since the Duke's death, as well-known in Italy. She was painted as a Sibyl with a broken column immediately behind her, and a view of the Temple of Tivoli in the background.

This Temple, called the Sibyl's Temple, had been purchased by the lady's father, the Earl of Bristol, from the innkeeper on whose premises the temple stands. It was the design of this eccentric nobleman to take the temple to pieces, and to transport it to Ireland, where he intended to erect it, as a picturesque and classic ruin, on the confines of a bog which was his property. As soon as the papal government was convinced of this design, it prohibited the removal, alleging that all ancient remains were the national property, and not to be claimed by the owners of the ground on which they stood."

"After the decease of her husband in 1811, the Duchess resided much in Italy, chiefly at Rome, where she took great interest in the excavations carried on in that city between 1815-19. These excavations were remarkable for the uncovering of the column of Phocas in 1816, an advent commemorated by a series of medalets bearing the Duchess's bust." She died in 1824.

She sat to Reynolds in 1787, and the portrait was exhibited in the Royal Academy in 1788.

Sir Thomas Lawrence painted her, and his portrait was exhibited in the Royal Academy in 1805.

Half length, three quarter face, turned to the right; white dress, white lace collar, tied with a pink ribbon, blue sash, curled and powdered hair. (*See illustration, No. 10.*)

On canvas 29in. high by 24½in. wide.

Exhibited at the Royal Academy, 1788.

Reynolds' Exhibition, Grosvenor Gallery, 1883-84, No 150.

Guelph Exhibition, New Gallery, 1891, No. 155.

Guildhall Exhibition, 1892, No. 121.

Engraved by Francis Bartolozzi, 1787, by J. J. Chant, 1876, and J. Scott, 1878.

20. UVEDALE TOMKYNS PRICE, of Geeler and Foxley.

THOMAS GAINSBOROUGH, R.A.

Lent by Arthur Kay, Esq.

Uvedale Tomkyns Price was the second son of Robert Price (1655-1733), of Geeler, Denbighshire, who was appointed Baron of the Exchequer in 1702, and Justice of the Common Pleas in 1726. Robert Price married,



X.

No. 19. LADY ELIZABETH HERVEY, AFTERWARDS LADY ELIZABETH
FOSTER, AND DUCHESS OF DEVONSHIRE.

SIR JOSHUA REYNOLDS, P.R.A.



September 23rd, 1679, Lucy, daughter of Robert Rodd, of Foxley, Herefordshire. His eldest son, Thomas, born in 1680, was M.P. for Weobley, 1702-1705, and died at Genoa unmarried, September 17th, 1706. Uvedale Price was born in 1685. He married Anne, daughter and co-heiress of Lord Arthur Somerset, second son of Henry, first Duke of Beaufort. He died on March 17th, 1764. His son Robert made great improvements in the estate and gardens at Foxley, where the Manor house had been built by Judge Price in 1717. His grandson, Sir Uvedale T. Price, Bart. (1747-1829), who continued these improvements, was the well-known writer on "The Picturesque," and friend of Charles James Fox and the leading Whig politicians of his day, who opposed the fashionable manner of laying out grounds, as "at variance with all the principles of landscape-painting, and with the practice of all eminent masters," arguing in favour of natural and picturesque beauty. These views he published in 1794, under the title of "An Essay on the Picturesque," which ran into several editions, and was translated into German. The Price family portraits were sold at Christie's in 1893. They included a family group by Hogarth, the second Uvedale's portrait by Sir Thomas Lawrence, and his wife's by Sir Joshua Reynolds, painted in 1786, which fetched £3,885. Reynolds also painted Miss Price as a little Shepherdess, which was exhibited at the Royal Academy in 1770, and is now in the Marquess of Salisbury's Gallery. She was a daughter of the first Uvedale, and the youthful aunt of "Picturesque" Price. Judging by the accessories in the portrait by Gainsborough exhibited here, Uvedale Price was a clever amateur artist like his son and grandson.

Three-quarter length, life-size, seated in red high-backed chair, facing towards the left; large grey wig covering ears, black coat; the right hand holds a crayon stump, the left a paper with sketch of tree; to the left folios of drawings and plans, and at back a black and white drawing of a landscape in gilt frame.

On canvas, 49in. high by 39½in. wide.

21. MISS LEYBORNE-POPHAM AND HER DOG.

GEORGE ROMNEY.

Lent by Lockett Agnew, Esq.

(See Note to No. 32).

Three-quarter length, nearly life-size, figure seated beneath a tree, facing towards the left; powdered hair, white dress with blue sash, black band round neck, the hands on lap, holding a small white and brown dog; to the left mountainous landscape, trees, and stream of water.

On canvas, 44½in. high by 37in. wide.

22. LADY LOUISA FITZPATRICK, second wife of William,
first Marquess of Lansdowne.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Marquess of Lansdowne, K.G.

She was the daughter of John, Earl of Upper Ossory, and married, in 1779, William, second Earl of Shelbourne, a general officer in the army, and a distinguished statesman in the reign of George III. In 1782, after the death of the Marquess of Rockingham, under whom he had filled the office of Secretary for Foreign Affairs, he was appointed Prime Minister, and in 1784 was created Marquess of Lansdowne. Her son, Lord Henry Petty (*for whose portrait see No. 62*), became the third Marquess. (*For her portrait by George Romney see No. 36*).

Life-size, head and shoulders, profile, turned to left; hair powdered and dressed in the style of Marie Antoinette; large white cap, blue dress trimmed with fur, and hands in fur muff; landscape background. (*See illustration, No. 11.*)

On canvas, 29½ in. high by 24½ in. wide.

Painted in 1786.

23. THE TWO BEGGAR BOYS.

THOMAS GAINSBOROUGH, R.A.

Lent by the Duke of Newcastle.

Half-length figures of two boys, the one on the left holding a pitcher, the one on the right looking up; landscape background.

On canvas, 29 in. high by 24 in. wide.

Exhibited at the Royal Academy, 1885. No. 70.

Nottingham Art Gallery, 1878.

Manchester Art Treasures Exhibition, 1857.

24. COUNTESS BENTINCK, *née* Renira, Baroness Van Tuyll Van Serooskerken.

JOHN HOPPNER, R.A.

Lent by the Duke of Portland.

Renira, Baroness de Tuyll, daughter of John, Baron de Tuyll de Serooskerken, married in 1763 John Albert Bentinck, of Terrington St.



XI.

No. 22. LADY LOUISA FITZPATRICK, SECOND WIFE OF WILLIAM, FIRST
MARQUESS OF LANSDOWNE.

SIR JOSHUA REYNOLDS, P.R.A.

82. LADY LOUISA FITZPATRICK, second wife of William,
first Marquess of Lansdowne.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Marquess of Lansdowne, &c.

She was the daughter of John, Earl of Upper Ossory, and married in 1779, William, second Earl of Shelbourne, a general officer in the army, and a distinguished statesman in the reign of George III. In 1782, after the death of the Marquess of Rockingham, under whom he had held the office of Secretary for Foreign Affairs, he was appointed Prime Minister, and in 1784 was created Marquess of Lansdowne. Her son, Lord Henry Petty (for whose portrait see No. 62), became the third Marquess. (For her portrait by George Romney see No. 36).

Life-size, head and shoulders, profile, turned to left; hair powdered and dressed in the fashion of Marie Antoinette; large white cap, blue dress trimmed with fur, and hands in fur gloves; landscape background. (See illustration, No. 11.)

Oil on canvas, 20 in. high by 24½ in. wide.

Acquired by the Marquess of Lansdowne.

83. THE TWO BEGGAR BOYS.

THOMAS GAINSBOROUGH, R.A.

Lent by the Duke of Newcastle.

Half-length figures of two boys, the one on the left holding a pitcher, the other on the right holding a bowl; landscape background.

Oil on canvas, 20 in. high by 24 in. wide.

Exhibited at the Royal Academy, 1845. No. 70.

National Gallery, 1878.

Manchester Art Treasures Exhibition, 1857.

84. COUNTESS BENTINCK, née Renira, Baroness Van Tuyll Van
Serooskerken.

JOHN HOPPNER, R.A.

Lent by the Duke of Portland.

Baroness, Elzabeth de Tuyll, daughter of John, Baron de Tuyll de
Serooskerken, married in 1763 John Albert Bentinck, of Terrington St.

IX

NO. 82. LADY LOUISA FITZPATRICK, SECOND WIFE OF WILLIAM, FIRST
MARQUESS OF LANSDOWNE.
SIR JOSHUA REYNOLDS, P.R.A.





XII.

No. 24. COUNTESS BENTINCK, *NEÉ* RENIRA, BARONESS VAN TUYLL VAN
SEROOSKERKEN.

JOHN HOPPNER, R.A.

JOHN HOPNER, R.A.
SEROOSKERKEN.
No. 24. COUNTESS BENTINCK, VEE RENIRA, BARONESS VAN TUIL VAN
XII.



Clements, Count of the Holy Roman Empire, and captain in the Royal Navy (1737-1775). He was a grandson of Hans William Bentinck, who came to England with William of Orange, and was created Earl of Portland in 1689: and the second son of William Bentinck, of Rhoon and Pendrecht in Holland, and Terrington St. Clements, Norfolk, by Countess Sophie Charlotte, only daughter and heir of Anthony II, Count of Aldenburgh, Sovereign Lord of Kniphausen, Varel, &c.

The Countess Bentinck's elder sister, Mary Catherine, married Count Bentinck's elder brother, Christian Frederick Antoine Bentinck.

It is interesting before so fine a specimen of Hoppner's work to recall what was the artist's own ideal for his portraits of beautiful women. "The ladies of Lawrence," he said, "show a gaudy dissoluteness of taste, and sometimes trespass on moral, as well as professional, chastity." For his own he claimed, by implication, purity of look as well as purity of style. This sarcastic remark found wings in a moment, and flew through all coteries and through both courts; it did most harm to him who uttered it; all men laughed and then began to wonder how Lawrence, limner to perhaps the purest court in Europe, came to bestow lascivious looks on the meek and sedate ladies of quality about St. James's and Windsor, while Hoppner, limner to the young prince, who loved mirth and wine, the sound of the lute, and the music of ladies' feet in the dance, should, to some of its gayest and giddiest ornaments, give the simplicity of manner and purity of style which pertained to the quaker-like sobriety of the other. Nor is it the least curious part of the story that the ladies, from the moment of the sarcasm of Hoppner, instead of crowding to the easel of him who dealt in the loveliness of virtue, showed a growing preference for the rival who "trespassed on moral as well as professional chastity."—*Allan Cunningham*, v. 247.

Bust, life-size, to left, a light muslin scarf tied over the head and fastened under the chin in a bow; black mantilla, edged with lace; tree-trunk to right, background of foliage; landscape with blue hill to left. (*See illustration, No. 12.*)

This picture was bequeathed to the Duke of Portland by Lady Bentinck.

On canvas, 29in. high by 24½in. wide.

25. DR. JOHN THOMAS, Lord Bishop of Rochester.

SIR JOSHUA REYNOLDS, P.R.A.

Permanent Collection.

Dr. John Thomas was born at Carlisle, October 14th, 1712, and from the grammar school there proceeded to Queen's College, Oxford. He was

ordained in 1737, and became D.C.L. in 1742. In 1769 he was Prebendary of Westminster, and was promoted to the Deanery upon the resignation of Bishop Pearse. He also succeeded the latter as Bishop of Rochester on his death in 1774, and filled the position, until his death on August 22nd, 1793. He was also Dean of the Most Honourable Order of the Bath. Bishop Newton, who wrote his life, tells a quaint story about the confusion between this bishop and another of the same name :—"Which Dr. Thomas do you mean?" "Dr. John Thomas." "But they are both named John." "Well, the Dr. Thomas who has a living in the City." "They have both livings in the City." "I mean the Dr. Thomas who is Chaplain to the King." "They are both Chaplains to the King." "Well, the Dr. Thomas who is a very good preacher." "They are both very good preachers." "The Dr. Thomas who squints!" "But they both squint!" This is quoted in Stanley's *Memorials of Westminster Abbey*.

The Bishop of Rochester sat to Reynolds in May, 1781, and March, 1782.

Three quarter length, life size, figure facing towards the right, white or grey wig, wearing a dark red robe, and gold chain as Dean of the order of the Bath; holding a roll of parchment in both hands.

On canvas, 49½ in. high, by 39½ in. wide.

Exhibited at the Royal Academy in 1782. There is a replica of it in Paris.

Engraved by Thomas Park, 1788, and by S. W. Reynolds.

26. MRS. JORDAN.

GEORGE ROMNEY.

Lent by Sir W. Cuthbert Quilter, Bart., M.P.

Dorothea, or Dorothy Jordan, actress, was born near Waterford, in Ireland, in 1762. In 1777 she appeared in Dublin as "Phœbe," in "As You Like It." After somewhat unfortunate experiences in Ireland, she appeared at Leeds in 1782 under Tate Wilkinson, manager of that circuit, and played a number of parts with success in York and other nothern towns. She first appeared at Drury Lane in 1785 as "Peggy," in "The Country Girl," and by the end of her first season was established in public favour. During her long engagement at Drury Lane, lasting until 1809, she played many tragic and sentimental parts, but gradually a sense of her unparalleled excellence in comedy dawned upon the management, and the chief leading comic and "breeches" parts were assigned for her. From 1809 to 1814 she was at Covent Garden. Sir Joshua Reynolds preferred her to all actresses of her time, while Bryon declared her superb, and all writers of the period sang her



XIII.

No. 26. MRS. JORDAN.
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The Bishop of Rochester sat to Reynolds in May, 1781, and March, 1782.

Three quarter length, life size, figure facing towards the right, when the subject was wearing a dark red robe, and gold chain as Dean of the Order of the Bath, holding a mitre in both hands.

On canvas, 49½ in. high, by 39½ in. wide.

Exhibited at the Royal Academy in 1782. There is a replica of it in Paris.

Engraved by Thomas Park, 1788, and by S. W. P. y-old.

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XIV.

No. 27. MRS. SCOTT MONCRIEFF.
SIR HENRY RAEBURN, R.A.

SIR HENRY RAEBURN, R.A.
No. 27. MRS. SCOTT MONCRIEFF.
XIV.



praises. Her domestic life was brilliant rather than happy, and caused much scandal. In 1790 she became the mistress of the Duke of Clarence, subsequently William IV., and bore him ten children, all of whom took the name of FitzClarence. Her final separation with him was in 1811. A curious mystery enveloped her last days. She is said to have been in danger of imprisonment on account of money liabilities. In 1815 she went to France, and died at Versailles in the following year.

Three quarter length, the face, nearly full, to the left, the head leaning on the right hand, the elbow resting on the knee, which is raised by some unseen object under the right foot. Her left hand hangs by her side. To the left, against her knee, a metal ewer. White muslin dress cut low, sleeves to the elbow; a pink sash, fastened at the side, lies across her lap. The fair hair, waving round her neck and face, is surmounted by a small white cap, with long veil behind. Dark background. (*See illustration, No. 13*).

On canvas, 51in. high, by 40in. wide.

Exhibited at the Grosvenor Gallery, Winter Exhibition, 1889, No. 20.

Reproduced in photogravure in the *Magazine of Art*, 1897.

27. MRS. SCOTT MONCRIEFF.

SIR HENRY RAEBURN, R.A.

Lent by Thomas J. Barratt, Esq.

Miss Isabel Macdonald, afterwards wife of Mr. Robert Scott Moncrieff, of Wellwood and Pitliver, afterwards Scott Moncrieff Wellwood. There is another fine portrait of this lady by Raeburn in the National Gallery of Scotland.

"The fine portrait of Mrs. Scott Moncrieff is a further instance of Raeburn's adoption of the theory, shared by Gainsborough, that portraits are intended to be viewed from a distance, and, further, as placed at a certain elevation on the walls of the apartment in which they are exhibited, so ought the sitter to be elevated on the same principle, the painter looking upwards at his model from an inferior level. A plausible idea, requiring genius for its application, which might otherwise run to exaggerated foreshortening."—*Joseph Grego*.

Half-length, less than life-size, head facing spectator, turned towards the right, white low necked dress, over which is worn a rich red robe, lined with white. (*See illustration, No. 14*).

On canvas, 29in. high by 24in. wide.

Reproduced in photogravure in the *Magazine of Art*, 1898.

Engraved by T. G. Appleton, under title of "Isabel."

28. GEORGE GRANVILLE, second Marquess of Stafford,
and first Duke of Sutherland.

GEORGE ROMNEY.

Lent by the Duke of Sutherland.

Born 1758. Eldest son of Granville, second Earl of Gower, and first Marquess of Stafford, by his second wife, Lady Louisa Egerton, daughter of the first Duke of Bridgewater, who descended from Mary, Queen Dowager of France, and sister to Henry VIII, through which descent the present Duke is entitled to quarter the Royal Arms.

From his childhood his health was delicate. He was educated at Westminster School, and entered Christ Church, Oxford, in 1775. After leaving Oxford he travelled extensively. He entered Parliament in 1778, as M.P. for Newcastle-under-Lyme, and in 1787 was returned for the County of Staffordshire, which he represented until 1798, when he was called to the Upper House as Baron Gower of Stettenham. He married, September 4th, 1785, Elizabeth, Countess of Sutherland. (*For her portrait see No. 11*). Uniting in his person the wealth of the Gowers, and of his maternal uncle the last Duke of Bridgewater, he became the richest aristocrat in Great Britain. Charles Greville in his memoirs, calls him a "leviathan of wealth." In 1790, without any previous diplomatic experience, he went to Paris as Ambassador to the Court of Louis XVI, a post of extreme difficulty during the French Revolution. He held the post until September, 1792, when the King and his family were prisoners, on the eve of the declaration of war between France and England. His wife, on her journey to England, was brought before the revolutionary tribunal at Abbeville, but after a short detention was released. After refusing the Lord Lieutenancy of Ireland, he accepted, in 1799, the office of joint Postmaster General, which he held until 1810. He received the Garter in 1806. In politics he was a liberal, and supported Catholic Emancipation and the Reform Bill. He was raised to a Dukedom in January, 1833, and on the suggestion of the Princess Augusta, selected the title of Duke of Sutherland; but he lived only a few months to enjoy his new honours, dying in July of that year at Dunrobin Castle. Ten thousand people are said to have been present at his funeral. (*For portraits of his brother and sisters see Nos. 10 and 30*). Both Lady Sutherland and her husband were much blamed for the severity with which the evictions in Sutherland were carried out; but the blame should have rested on their agents. An immense sum of money was employed by him in improving the county over which his wife was chieftainess.

Three-quarter length, life-size, standing facing spectator, turned towards the right; powdered hair, yellow silk jacket with Van Dyck cuffs and collar, left arm on hip, with rich



XV.

No. 28. GEORGE GRANVILLE, SECOND MARQUESS OF STAFFORD, AND
FIRST DUKE OF SUTHERLAND.
GEORGE ROMNEY.

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and first Duke of Sutherland.

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From his childhood his health was delicate. He was educated at Westminster School, and entered Christ Church, Oxford, in 1775. After leaving Oxford he travelled extensively. He entered Parliament in 1778, as M.P. for Newcastle-under-Lyme, and in 1787 was returned for the County of Staffordshire, which he represented until 1798, when he was called to the Upper House as Baron Gower of Stettenham. He married, September 4th, 1785, Elizabeth, Countess of Sutherland. (*For her portrait see No. 11*). Uniting in his person the wealth of the Gowers, and of his maternal uncle the last Duke of Bridgewater, he became the richest aristocrat in Great Britain. *Granville's* in his memoirs, calls him a "leviathan of wealth." In 1790, when the French Republic was at its height, he went to Paris as Ambassador to the Convention, and was one of the few Englishmen who were received by the French Convention. He was the first Englishman to be received by the Convention, and he was the first Englishman to be received by the Convention. His wife, on her journey to England, was brought before the revolutionary tribunal at Abbeville, but after a short detention was released. After refusing the Lord Lieutenantcy of Ireland, he accepted, in 1799, the office of joint Postmaster General, which he held until 1810. He received the Garter in 1806. In politics he was a liberal, and supported Catholic Emancipation and the Reform Bill. He was raised to a Dukedom in January, 1833, and on the suggestion of the Princess Augusta, selected the title of Duke of Sutherland; but he lived only a few months to enjoy his new honours, dying in July of that year at Dunrobin Castle. Ten thousand people are said to have been present at his funeral. (*For portraits of his brother and sisters see Nos. 10 and 11*). His wife's extravagance and her husband were much blamed for the money which was expended on Sutherland were carried out, but the money should have been vested on their agents. An immense sum of money was employed by him in improving the county over which his wife was chieftainess.

Three-quarter length, life-size, standing facing spectator, turned towards the right; powdered hair, yellow silk jacket with Van Dyck cuffs and collar, left arm on hip, with rich

30

XV.

GEORGE ROMNEY.
FIRST DUKE OF SUTHERLAND.
No. 28. GEORGE GRANVILLE, SECOND MARQUESS OF STAFFORD, AND



red robe over shoulder; right arm at side, holding a grey hat with black feathers; tree in background on the left, open landscape with trees and sky to the right. (*See illustration, No. 15.*)

On canvas, 49½in. high by 39½in. wide.

Exhibited at the Royal Academy, 1876. No. 68.

29. ANNE LUTTRELL, Duchess of Cumberland.

THOMAS GAINSBOROUGH, R.A

Lent by Her Majesty the Queen.

Eldest daughter of Simon Luttrell, of Four Oaks Park, Sutton Coldfield. Her mother was Maria, daughter of Sir Nicholas Lawes, Governor of Jamaica. The Luttrells, of Luttrellstown, in Ireland, derived their origin from the well-known Somersetshire family of Dunster Castle, but had obtained lands in Ireland, where they were strong loyalists, and had their property confiscated during the ascendancy of the Parliamentary Party. Simon Luttrell purchased the Four Oaks estate in 1744. Here the family remained for more than twenty years, and both father and sons represented various English boroughs in Parliament. Luttrell was created Viscount Carhampton in 1780, and Earl in 1785. His daughter Anne was one of the greatest beauties of the day. She was born in 1748.

In 1765 she married Christopher Horton, of Catton Hall, Derbyshire, and being left a widow four years later, she took for her second husband, October 4th, 1771, Henry, Duke of Cumberland, brother of George III, the ceremony being performed at her own house, in Hertford Street, Mayfair. She is described as "a lady of great beauty, good family, and considerable possessions," and "a supremely beautiful creature at the time of her first marriage." The Duke and Duchess went to France, and on their return the King refused to receive them at Court. The Earl of Carlisle, writing to Selwyn, November, 1771, says—"I hear Delaval met the Duchess of Cumberland at Calais, and kissed her hand. She said it was disagreeable at first, but she should get used to it." It is certain that the alliance was highly displeasing to King George, and was, in fact, the occasion of the Royal Marriage Act, 1772. Ultimately, however, the Duchess regained her footing at Court, and even became a personal favourite of Queen Charlotte. Her husband and his royal brother were among the least brilliant specimens of the Hanoverian family. The Duke of Cumberland, in particular, had been before his marriage connected with more than one disgraceful scandal; but the judicious influence of his wife, and the affection which she bestowed on him,

caused a great alteration for the better in his demeanour. He died in 1790, acknowledging with gratitude her affectionate attentions. She retired to Switzerland, and died there in 1803. Wraxhall, in his "Memoirs" of the time, reflects the general opinion of society when he writes, "The Duchess of Cumberland, like almost every other member of the Luttrell family, by no means wanted talents, but they were more specious than solid. No woman of her time performed the honours of her own drawing-room with more affability or dignity." Horace Walpole always speaks about her with a sneer, as for instance, "She had the most amorous eyes in the world, and eye-lashes a yard long, a coquette beyond measure, artful as Cleopatra." Walpole, however, was irritated because her marriage had made the alliance of his own niece, Lady Waldegrave, with the Duke of Gloucester, the King's other brother, less than ever acceptable to George III. In Walpole's "Memoirs of the Reign of George III," he gives the following interesting description of her:—"She was rather pretty than handsome, and had more the air of a woman of pleasure than of a woman of quality, though she was well made, was graceful, and unexceptional in her conduct and behaviour. But there was something so bewitching in her languishing eyes, which she could animate to enchantment if she pleased, and her coquetry was so active, so varied, and yet so habitual, that it was difficult not to see through it. and yet as difficult to resist it. She danced divinely, and had a great deal of wit, but of the satiric kind; and as she had haughtiness before her rise, no wonder she claimed all the observances due to her rank after she became Duchess of Cumberland. It had been believed that she would marry General Smith, a very handsome, well-built young man; but glory was her passion, and she sacrificed her lover to it, as she had never sacrificed her virtue to her lover. Thus she, in herself, was unexceptional—at least, superior to the frailty of her sex, if not above its little ambitions. From her family, although ancient, she drew many disadvantages. Her ancestors had been noted, and long odious in Ireland, for treachery, villany, and arrogance. Her father did not retrieve the honour of his blood, and though very brave in his person, and tolerably brutal, had every other failing of his blood."

Gainsborough painted her several times, and both her husbands. The most famous one, which represents the Duke and Duchess walking arm-in-arm in Kensington Gardens, with Lady Elizabeth Luttrell seated behind them, is in the possession of Her Majesty, at Windsor Castle. Lady Elizabeth Luttrell had a less happy career than her sister, although a sincere affection seems to have existed between them, and she passed most of her time with the Duke and Duchess. Wraxhall says of her, "She was very different to her charming sister, coarse, and a gamester." Fitzpatrick,—on the authority of Sir Robert Heron, informs us that "She resided with her sister, the Duchess of Cumberland, played high, and cheated; on the death of her



XVI.

No. 29. ANNE LUTTRELL, DUCHESS OF CUMBERLAND.
THOMAS GAINSBOROUGH, R.A.

caused a great alteration for the better in his demeanour. He died in 1790, acknowledging with gratitude her affectionate attentions. She retired to Switzerland, and died there in 1803. Wrixhall, in his "Memoirs" of the time, reflects the general opinion of society when he writes, "The Duchess of Cumberland, like almost every other member of the Luttrell family, by no means wanted talents, but they were more specious than solid. No woman of her time performed the honour of her own drawing-room with more affability or dignity." Horace Walpole always speaks about her with a sneer, as for instance, "She had the most amorous eyes in the world, and eye-lashes a yard long, a coquette beyond measure, artful as Cleopatra." Walpole, however, was irritated because her marriage had made the alliance of his own niece, Lady Waldegrave, with the Duke of Gloucester, the King's other brother, less than ever acceptable to George III. In Walpole's "Memoirs of the Reign of George III," he gives the following interesting description of her:—"She was rather pretty than handsome, and had more the air of a woman of pleasure than of a woman of quality, though she was well made, was graceful, and unexceptional in her conduct and behaviour. But there was something so bewitching in her languishing eyes, which she could animate to enchantment if she pleased, and her coquetry was so active, so varied, and yet so habitual, that it was difficult not to see through it, and get sick of it to resist it. She died lively, and had a great deal of wit, but she was never kind, and so she was not long in the favour of her court. The Duchess all her life long was a great deal more than a coquette. She was a very free woman, and had many faults, but she was very generous, and she would have been a great deal more than a coquette, if she had never sacrificed her virtue to her lover. In her eyes, in herself, was unexceptional—at least, superior to the frailty of her sex, if not above its little ambitions. From her family, although ancient, she drew many disadvantages. Her ancestors had been noted, and long odious in Ireland, for treachery, villany, and arrogance. Her father did not retrieve the honour of his blood, and though very brave in his person, and tolerably brutal, had every other failing of his blood."

Gainsborough painted her several times, and both her husbands. The most famous one, which represents the Duke and Duchess walking arm in arm in Kensington Garden, with Lady Elizabeth Luttrell standing behind them, is in the possession of Her Majesty, at Windsor Castle. Lady Elizabeth Luttrell had a less happy career than her sister, although sincere affection must have existed between them, and she passed most of her time with the Duke and Duchess. Wrixhall says of her, "She was very different to her charming sister, coarse, and a gamester." Fitzpatrick,—on the authority of Sir Robert Heron, informs us that "She resided with her sister, the Duchess of Cumberland, and cheated on the death of her





XVII.

No. 30. CAROLINE, COUNTESS OF CARLISLE.
GEORGE ROMNEY.

GEORGE ROMNEY.
No. 30. CAROLINE, COUNTESS OF CARLISLE.
XVII.



sister she was thrown into prison, gave a barber fifty pounds to marry her, on which she pleaded coverture and was released, went abroad, and being convicted of picking pockets at Augsburg, was compelled to clean the streets chained to a barrow. She then poisoned herself." This story, however, contains more than one palpable inaccuracy, and is contradicted by her descendants. The Duchess's mother returned to Warwickshire after Simon Luttrell's death in 1787. We hear of her, a sad, old, blind woman, renting Moseley Hall, near Birmingham, at the time of the terrible Church and King riots in 1792. This account of the Luttrell family is chiefly taken from "*The Luttrells of Four Oaks*," Vesey Papers, No. 2, by the Rev. W. K. R. Bedford.

Her sister, Miss Luttrell, sat to Reynolds in April, 1769. She herself sat to him, as Mrs. Horton, in 1771. (*For his portrait of her see No. 70.*)

In 1789 an exhibition of Gainsborough's portraits was opened in London, at the same time as that at the Royal Academy. By a resolution of the Academy it was agreed to offer fifty guineas for the group of the Duke and Duchess of Cumberland with Miss Luttrell. The offer was declined, the picture having been bought for the Royal Family.

Three-quarter length, life-size, figure facing towards the left, powdered hair; white low-necked bodice, white skirt with over-skirt and sleeves of red; unfinished. (*See illustration, No. 16.*)

This is a sketch, probably made about 1777, in which year Gainsborough exhibited at the Royal Academy his finished picture of the Duke and Duchess.

On canvas, 49in. high by 39in. wide.

Exhibited at the Guelph Exhibition, New Gallery, 1891. No. 45.

30. CAROLINE, COUNTESS OF CARLISLE.

GEORGE ROMNEY.

Lent by the Duke of Sutherland.

Second daughter of Granville, second Earl of Gower and first Marquess of Stafford, and Lady Louisa Egerton, his second wife. She married, March 22nd, 1770, Frederick, fifth Earl of Carlisle, and died January 27th, 1824. (*For portraits of her brothers and sisters see Nos. 10 and 28.*)

Three quarter length, life size, seated on a stone bench under a tree, sideways to the spectator, the face nearly full towards the left, low necked pink dress, green and gold girdle,

ribbon of same colour, and pearls, in brown hair. The right hand rests on her knee, the left, holding a paper, on her lap. Open sky to left, background of trees. (*See illustration, No. 17.*)

On canvas, $49\frac{1}{2}$ in. high by $39\frac{1}{2}$ in. wide.

Exhibited at the Royal Academy, 1876, No. 71.

Engraved by James Walker, 1781.

31. MARTHA NICHOLLS, of Rosedale. JOHN OPIE, R.A.

Lent by Carl Meyer, Esq.

The following inscription is taken from the tomb of this lady, who was buried in the St. Aubyn Burial Ground, on St. Michael's Mount, Cornwall: "Martha Nicholls, of Rosedale, in the parish of Ludgvan, Cornwall. Died April 23rd, 1829, in the 65th year of her age."

Sir John St. Aubyn was an early and constant patron of Opie, and one of the pall-bearers at his funeral.

Half-length, face nearly full, turned towards left. White bodice with muslin fichu, powdered hair, the chin supported by the right hand, elbow resting on a dark red table. (*See illustration, No. 18.*) On back of canvas an inscription: "Martha St. Aubyn, the gift of her father, 1851."

On canvas, 29 in. high, by $24\frac{1}{2}$ in. wide.

32. MISS POPHAM. SIR JOSHUA REYNOLDS, P.R.A.

Lent by Lockett Agnew, Esq.

Anne, daughter of Edward Popham, Esq., of Littlecott, M.P. for Wilts in 1741, 1747, 1754, and 1761. Her mother was a Miss Haddon. She married William Leyborne Leyborne, Esq., Governor of Grenada, St. Vincent, and Tobago. Her son, Edward William Leyborne, took the additional name of Popham, when he succeeded his uncle, Francis Popham, in 1780. [*See No. 21, "Miss Leyborne-Popham," a portrait of this lady's daughter (?)*]. Sir John Popham purchased Littlecott from the Darrell family in the reign of Elizabeth. To a ballad in "Rokeby" Sir Walter Scott appends a long note about the well-known tradition of Littlecott when in the possession of the Darrells.

Miss Popham sat to Reynolds in May, 1765.

Half length, facing the spectator, white dress with low-necked bodice, with pearl clasp or fastener; an outer robe of blue velvet, trimmed with ermine; on the right a table with open



XVIII.

No. 31. MARTHA NICHOLLS, OF ROSEDALE.
JOHN OPIE, R.A.

ribbon of same colour, and pearls, in her hair. The right hand rests on her knee, the left, holding a paper, on her lap. Open sky in background, with a group of trees. (*See illustration, No. 17.*)

On canvas, 49½ in. high by 39½ in. wide.

Exhibited at the Royal Academy, 1876, No. 71.

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Sir John St. Aubyn was an early and constant patron of Opie, and one of the pall-bearers at his funeral.

Half-length, face nearly full, turned towards left. Wavy brown hair, parted in the middle, the chin supported by the right hand, a blue ribbon in the hair. (*See illustration, No. 18.*) On back of canvas an inscription: "Martha Nicholls, the gift of her father, 1851."

On canvas, 29 in. high, by 24½ in. wide.

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SIR JOSHUA REYNOLDS, P.R.A.

Lent by Lockett Agnew, Esq.

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Miss Popham sat to Reynolds in May, 1765.

Half length, facing the spectator, white dress with low-necked bodice, with pearl clasp or fastener; an outer robe of blue velvet, trimmed with ermine; on the right a table with open



book on which the left elbow rests, the left hand touches the face ; bracelet on left arm, string of pearls and blue velvet in hair.

On canvas, 29in. high, by 24in. wide.

33. LEWIS BAGOT, AFTERWARDS BISHOP OF ST. ASAPH.
THOMAS GAINSBOROUGH, R.A.

Lent by H. R. R. Bagot, Esq.

This is an early portrait of Lewis Bagot, before he was ordained. He was the seventh son of Sir Walter Wagstaffe Bagot, and Lady Barbara Legge, sister of Lord Dartmouth, and was born January 1st, 1741 ; educated at Westminster and Oxford, where he was appointed a canoneer student of Christ Church. In 1761 he wrote a copy of English verses, printed among the Oxford poems, on the death of King George II. Having very delicate health, he was sent in 1762 to reside at Lisbon, and when he returned thence was admitted to Holy Orders : M.A. 1764 ; Rector of Jevington and of Rye in Sussex, but resigned these livings in 1777. Canon of Christ Church, 1771 ; proceeded D.C.L., 1772 ; Dean of Christ Church, 1777 ; Bishop of Bristol, 1781 ; Bishop of Norwich, 1783 ; Bishop of St. Asaph, 1790. At the latter place he rebuilt the Palace. He was a mild, amiable, and conscientious prelate, of simple manners, a warm heart, and a liberal soul, and was deservedly loved in his diocese. He was especially conscientious in the distribution of the patronage which fell to him. He died in London, June 4th, 1802, but was buried at St. Asaph. His picture, by Hoppner, from which there is an admirable print, is in Christ Church Hall.

Sir Walter and Lady Barbara Bagot sat to Reynolds in May, 1762, Mr. and Mrs. Bagot in June, 1762, and Mr. Bagot in August, 1764.

Bust, life size, facing spectator, turned slightly to the left ; powdered hair, green coat, white waistcoat, white ruff. (*See illustration, No. 19.*)

On canvas, oval, 29in. high by 24in. wide.

34. THE RIGHT HON. CHARLES HOPE, OF GRANTON,
LORD PRESIDENT.

SIR HENRY RAEBURN, R.A.

Lent by the Earl of Hopetoun, K.T.

Born in 1763, son of John Hope, and great-grandson of the first Earl of Hopetoun. He passed Advocate in 1784, and in 1793 married Charlotte,

eighth daughter of John, second Earl of Hopetoun, and widow of Thomas, Lord Erskine, eldest son of the 22nd Earl of Mar. Lord Advocate, 1801. In 1802 he was returned to the House of Commons for the Dumfries Burghs, but on the elevation of Henry Dundas to the Upper House, he resigned, and was returned unopposed for the city of Edinburgh in 1803. Lord President of the Court of Session, 1811, and held the office for thirty years. Lord Justice General, by Act of Parliament, on the death of the Duke of Montrose, 1836. Died October 31st, 1851.

He was a man of imposing presence, with a magnificent voice, which, according to Lord Cockburn, "was surpassed by that of the great Mrs. Siddons alone," and a wonderful gift of declamation. His charges to juries were singularly persuasive and impressive.

Three-quarter length, life-size, seated in a chair on the left, facing to the right, wig and robes of the Lord President. Dark red curtain at back. (*See illustration, No. 20.*)

On canvas, 50in. high by 40in. wide.

35. THOMAS JOHN CLAVERING, AFTERWARDS EIGHTH BARONET, AND HIS SISTER, CATHERINE MARY.

GEORGE ROMNEY.

Lent by the Rev. J. W. Napier-Clavering.

Sir Thomas John Clavering, eighth baronet, of Axwell, County Durham, was born April 6th, 1771. He was a son of George Clavering, Esq., of Greencroft, second son of Sir James Clavering, sixth baronet, and Mary, widow of Sir John Pole, Bart., and daughter of the Rev. W. Palmer, of Comb Raleigh, Devon. Sir Thomas married, August 21st, 1791, Clara, daughter of John de Callais, Count de la Sable, of Anjou. He succeeded his uncle, Sir Thomas Clavering, LL.D., seventh baronet, and died in 1853. His sister, Catherine Mary, died unmarried in 1785. He had a son, William Aloysius, who succeeded him as ninth baronet; and two daughters, Clara Anna Martha, who married General Baron de Knyff, of Brussels; and Agatha Catherine, who married Baron de Montfaucon, of Avignon.

Full-length, life-size; the girl on the right, fair hair, looking down at a puppy she holds to her breast, white dress, pink sash and scarf which streams in the wind; the boy on left, fair curling hair, in pink, with white ruff and stockings; his right arm extended, holding a cord to which two spaniels are attached, his left placed round his sister's waist. Landscape and sky background. (*See illustration, No. 21.*)

On canvas, 60 $\frac{3}{4}$ in. high by 48in. wide.

Exhibited at the Royal Academy Winter Exhibition, 1884.

Engraved in mezzotint by J. R. Smith.



XIX.

No. 33. LEWIS BAGOT, AFTERWARDS BISHOP OF ST. ASAPH.
THOMAS GAINSBOROUGH, R.A.

eighth daughter of John, second Earl of Hopetoun, and widow of Thomas, Lord Erskine, eldest son of the 22nd Earl of Mar. Lord Advocate, 1801. In 1802 he was returned to the House of Commons for the Dumfries Burghs, but on the elevation of Henry Dundas to the Upper House, he resigned, and was returned unopposed for the city of Edinburgh in 1803. Lord President of the Court of Session, 1811, and held the office for thirty years. Lord Justice General, by Act of Parliament, on the death of the Duke of Montrose, 1836. Died October 31st, 1851.

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Three-quarter length, life-size, seated in a chair on the left, facing to the right, wig and robes of the Lord President. Dark red curtain at back. (*See illustration, No. 20.*)

On canvas, 50 in. high by 40 in. wide.

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Full-length, life-size; the girl on the right, fair hair, wearing a white dress, she holds to her breast, white dress, pink hair, and short black tresses in the crown; the boy on left, fair curling hair, in pink, white, white, and white, holding a cord to which two small figures are attached, the figures are seated on the boy's waist. Landscape and sky background. (*See illustration, No. 21.*)

On canvas, 60 in. high by 40 in. wide.

Exhibited at the Royal Academy Winter Exhibition, 1884.

Engraved in mezzotint by J. R. Smith.





No. 34. THE RIGHT HON. CHARLES HOPE, OF GRANTON, LORD
PRESIDENT.
SIR HENRY RAEBURN, R.A.

SIR HENRY RAEBURN, R.A.
PRESIDENT.

No. 34. THE RIGHT HON. CHARLES HOPE, OF GRANTON, LORD

XX.



36. LADY LOUISA FITZPATRICK, second wife of William, first Marquess of Lansdowne.

GEORGE ROMNEY.

Lent by the Marquess of Lansdowne, K.G.

For her portrait by Sir Joshua Reynolds, and biographical note, see No. 22.

Bust, life-size, facing towards the left, brown hair, white low-necked dress, with band of blue and yellow on shoulders. To the right dark background of trees, open sky on left.

On canvas, oval, 29in. high by 24in. wide.

37. WILLIAM CAVENDISH, first Duke of Newcastle.

WILLIAM DOBSON.

Lent by the Duke of Newcastle.

William Cavendish, born 1592, was the son of Charles Cavendish and Katherine, Lady Ogle. He was created Baron Ogle (1620), Earl of Newcastle (1628), Marquess (1643), and Duke of Newcastle (1664). He took up arms for the king during the Civil War, and seized Newcastle, thus securing Charles the communication he needed with the continent. At the close of 1642 he marched into Yorkshire, recovered York, and after a six months' campaign defeated the army of Lord Fairfax, and forced him to take refuge in Hull. In the next campaign, the advance of the Scots, and their junction with Fairfax, forced him to shut himself up in York, which city was relieved by Prince Rupert, who against the advice of Cavendish, gave battle at Marston Moor. After this defeat the Marquess took ship at Scarborough, and escaped to the continent, where he lived until the Restoration. As a compensation for the very heavy losses, said to have amounted to £940,000, which he suffered in consequence of his loyalty, he was made Duke of Newcastle in 1664. He died in 1676.

Half length, half size, facing spectator, head slightly towards the right. Van Dyck costume, white satin lined with red, turned down collar with lace border, black robe over left shoulder. The right hand rests on a cane or stick, the left, wearing a leather glove, on the left hip, by the side of the sword hilt. The figure stands against a column, with tree and mountainous landscape on the right.

On canvas, 37½in. high by 30½in. wide.

Exhibited at the Royal Academy, Winter Exhibition, 1879, No. 50.

38. MRS. BOUCHERETT. SIR THOMAS LAWRENCE, P.R.A.

Lent by Lieut.-General Sir Edward Newdigate-Newdegate, K.C.B.

Mrs. Boucherett was Emilia, daughter of Charles Crockatt, Esq., of Luxborough Hall, Essex, and was born in 1761. She married, May 17th, 1789, Ayscoghe Boucherett, Esq., of Willingham, Lincolnshire. After her father's death, her mother married John Julius Angerstein, the well-known merchant, philanthropist, and amateur of fine art, whose collection of pictures was bought for the National Gallery. Mrs. Boucherett's second daughter, Maria, married Charles Newdigate-Newdegate, Esq., of Harefield, in Middlesex, and Arbury in Warwickshire. Their son, the Rt. Hon. Charles Newdigate-Newdegate, P.C., died at Arbury in 1887.

Much of Sir Thomas Lawrence's correspondence was addressed to ladies, among whom was included Mrs. Boucherett, and her name often appears in his letters to others. He painted her portrait several times. She died in 1837, and is buried at Willingham. Her husband was killed by a fall from his curricule. There is a very fine portrait of her by Lawrence at Willingham House, Market Rasen, and also one of Mr. Angerstein. The latter left her, in 1823, the interest of £20,000, with remainder to her children, of whom a portrait group also from Lawrence's brush was exhibited in the Royal Academy, 1800.

Half length, life size, seated, with head turned towards the left, fair hair curling on shoulders, white bodice, long sleeves, and skirt, landscape and sky background; unfinished.

On canvas, 29in. high by 24in. wide.

39. ELIZABETH BAGOT, Countess of Falmouth.

SIR PETER LELY.

Lent by H. R. R. Bagot, Esq.

She was the daughter of Colonel Hervey Bagot, of Pipe, third son of Sir Hervey, first Baronet (1590-1660), an ancestor of the present Lord Bagot. Her marriage with the Earl of Falmouth took place about 1663. Lord Falmouth was killed in the great naval victory of June, 1665; and she afterwards married Charles Sackville, the celebrated Earl of Dorset and Middlesex. She was one of the "Beauties of the Court of Charles II," painted by Sir Peter Lely, which now hang at Hampton Court. According to Hamilton,—"The Duchess of York wished to have the portraits of the most lovely ladies of the Court. Lely painted them; he employed all his art in the execution. He could not have worked upon more beautiful subjects. Each



XXI.

No. 35. THOMAS JOHN CLAVERING, AFTERWARDS EIGHTH BARONET,
AND HIS SISTER, CATHERINE MARY.
GEORGE ROMNEY.

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Half length, life size, seated, with head turned towards the left, fair hair curling on shoulders, white bodice, long sleeves, and skirt, landscape and sky background; unfinished.

On canvas, 29 in. high by 24 in. wide.

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the portraits of the most lovely women of the reign of Charles II. were painted by Sir Peter Lely, and he employed all his art in the execution of the most beautiful subjects. Each



portrait seems to be a masterpiece." Lely's "Countess of Falmouth," for a long time misnamed "Countess of Ossory," in this series is not at all like the portrait exhibited here. Hamilton says of her in his "Mémoires de Grammont :"—"Ella avoit ce teint rembruni, qui plaît tant, quand il plaît. Il plaisait beaucoup en Angleterre, par ce qu'il estoit rare. Elle rougissait de tout, sans rien faire dont elle eût à rougir."

Three-quarter length, figure seated, looking to left, dark hair curling on shoulders, yellow satin or silk low-necked dress, trimmed with pearls, a string of pearls round neck. The right hand touches the bodice, the left rests in the lap near some flowers. Rocky background.

On canvas, 48in. high by 40in. wide.

40. HENRIETTA MARIA, Queen of Charles I.

SIR ANTHONY VAN DYCK (attributed to).

Lent by Lord Middleton.

Henrietta Maria was daughter of Henry IV of France, and Maria de' Medici, and was born in 1609. She married Charles I in 1626 and died in 1669. Van Dyck painted the Queen at least twenty-five times. This little picture seems to resemble the well-known profile half-length of Henrietta Maria in Windsor Castle. Both Mytens and Honthorst painted her before Van Dyck arrived in London, as she came to England in 1625; but after 1632 no one but the great Fleming took her portrait. Waller, the Courtier poet, wrote more than one set of high-flown verses to the Queen, one of which was on "Seeing Her Majesty's Portrait," most probably from Van Dyck's brush. She was a beautiful woman, and had a strength of character worthy of her mother and the family from which she came on that lady's side.

Bust, considerably less than life-size, figure in profile to left, with head turned towards spectator. Low-neck dress of yellow silk, overlaid with white on shoulders, shoulder straps of jewels and pearls. Pearl necklet and ear drops.

On panel, 15in. high by 11½in. wide.

41. PORTRAIT OF A LITTLE GIRL.

SIR WILLIAM BEECHEY, R.A.

Lent by Henry J. Pfungst, Esq.

Full length figure, about life size, facing left, with head turned round to spectator, low necked, high waisted white frock, and long white pantaloons with frills. Straw bonnet

with blue band and bow under left side of chin. The child wears a white linen frilled cap beneath the bonnet; coral necklet. Landscape and woody background. (*See illustration, No. 22.*)

On canvas, 27½ in. high by 22 in. wide.

42. JAMES MARTIN, of Overbury Park. GEORGE ROMNEY.

Lent by R. Biddulph Martin, Esq., M.P.

James Martin, of Overbury Park, and Whitehall, third surviving son of John Martin, of Overbury Park, and Katherine, daughter of Joseph Jackson, of Sneed Park, Gloucestershire, was born June 4th, 1732. He was a banker of Lombard Street, and represented Tewkesbury in nine successive Parliaments, from 1776 to 1807, when he retired. In 1774 he married Penelope, daughter of John Skipp, Esq., of Ledbury. He died on January 26th, 1810, and was buried in Overbury Church, where there is a monument to his memory, extolling his social and domestic virtues, his political integrity, and his love of civil and religious liberty.

Bust, life size, head turned towards the right. Grey coat with black collar, red waistcoat.

On canvas, 27½ in. high by 22 in. wide.

43. LADY NEWDIGATE. GEORGE ROMNEY.

Lent by Lieut-General Sir Edward Newdigate-Newdegate, K.C.B.

Lady Newdigate was Miss Hester Margaretta Mundy, daughter of Edward Mundy, Esq., of Allestree, in Derbyshire, and of his wife, Hester, daughter and eventual heiress of Nicholas Miller, Esq., of Shipley, in the same county. She married, as his second wife, Sir Roger Newdigate, Bart. (1716-1806), seventh son of Sir Richard Newdigate, third Baronet. Sir Roger was a lover of the arts, and an excellent classical scholar. He left £1,000 to the University of Oxford for the foundation of the Newdigate Prize, and was elected LL.D. in 1749. They were married in 1776, at which period Lady Newdigate must have been nearly forty, though quite eighteen years younger than her husband. She was a voluminous letter writer, and very musical, and seems to have been a very attractive woman both in looks and disposition. She died at Arbury, September 30th, 1800.

The scene of that pathetic tale, "Mr. Gilfil's Love Story," in "Scenes from Clerical Life," by George Eliot, is laid at Arbury, in Warwickshire.



XXII.

No. 41. PORTRAIT OF A LITTLE GIRL.
SIR WILLIAM BEECHEY, R.A.

with blue band and bow under left side of chin. The child wears a white linen frilled cap beneath the bonnet; coral necklet. Landscape and woody background. (*See illustration, No. 22.*)

On canvas, 27½ in. high by 22 in. wide.

42. JAMES MARTIN, of Overbury Park. GEORGE ROMNEY.

Lent by R. Biddulph Martin, Esq., M.P.

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Bust, life size, head turned towards the right. Grey coat with black collar, red waistcoat.

On canvas, 27½ in. high by 22 in. wide.

43. LADY NEWDIGATE. GEORGE ROMNEY.

Lent by Lieut-General Sir Edward Newdigate-Newdegate, K.C.B.

Lady Newdigate was Miss Hester Margaretta Mundy, daughter of Edward Mundy, Esq., of Allestree, in Derbyshire, and of his wife, Hester, daughter and eventual heiress of Nicholas Miller, Esq., of Shipley, in the same county. She married, as his second wife, Sir Roger Newdigate, Bart. (1716-1806), seventh son of Sir Richard Newdigate, third Baronet. Sir Roger was a lover of the arts, and an excellent classical scholar. He left £1,000 to the University of Oxford for the foundation of the Newdigate Prize, and was elected LL.D. in 1745. They were married in 1776, at which period Lady Newdigate must have been nearly forty, though quite eighteen years younger than her husband. She was a voluminous letter writer, and very musical, and seems to have been a very attractive woman both in looks and disposition. She died at Arbury, September 30th, 1800.

The scene of that pathetic tale, "The Little Girl who found a Snake," in "Scenes from Clerical Life," by George Crabbe, is said to have taken place in Warwickshire.





XXIII.
No. 43. LADY NEWDIGATE.
GEORGE ROMNEY.

GEORGE ROMNEY.
No. 43. LADY NEWDIGATE.
XXIII.



In it Arbury is called Cheverel Manor, whilst the Sir Christopher and Lady Cheverel of the story are intended to represent Sir Roger Newdigate and his second wife.

In 1790, Lady Newdigate went up to London to sit to Romney for her full length portrait. Sir Roger also sat to him. Romney seems to have lingered for several years over the completion of them, for they were not sent down to Arbury until 1794, when the saloon, with its Gothic ceiling, adapted from Henry VIII.'s Chapel at Westminster, was ready to receive them. In the present Lady Newdigate's very interesting book, "The Cheverels of Cheverel Manor," in which the lives of Sir Roger and his wife are recorded, chiefly from the letters of the latter, there are a number of references to the painting of the portrait exhibited here. In one letter she says :—

"Monday, I am vastly well, and Mr. Barton, who came to town last night, compliments my looks greatly, so I hope Mr. Romney will like me to-morrow. They are all mightily dissatisfy'd with my picture, but as you think you shall like it they shall not make him do it again, unless Lady Temple-town and Romney himself wish it."

"Wednesday—My picture is still too young and too handsome, but I fancy you will like it, Romney thinks he shall be satisfy'd with one sitting from you, but tells me I must supply your place on Tuesday."

And again three days later, "A note from Romney to desire me to dress myself in white Sattin before I come to him to-day ; I have no such thing in town, and must get my head dress'd in haste and drive to Pic (her brother's house) and borrow a Gown, which I shall not be able to get into." Later the same day she adds, "4 o'clock,—Lady T. was faithless and never came to me, but my sisters approve ye figure and attitude, which was ye business to-day. The Borrow'd Gown won't satisfy him, he insists upon my having a rich white Sattin with a long train made by Tuesday, and to have it left with him all summer. It's ye oddest thing I ever knew, but I dare not disobey him as you are not here to support me." On Monday she writes, "I have got a white Gown for Mr. Romney to-morrow."

The portrait was a long time on hand. She was still sitting to him in London two years later, and writes as follows :

"Tuesday—I finish'd yesterday in an anxious minute. You will not disapprove that I wd. not let Romney fix all that Care upon my Brow. I am appointed by Romney at 12 o'clock. Lady Templetown and Mrs. C. Cotton are to meet me. If the former dislikes my countenance he shall do nothing to the face, for ye last sitting was thought to improve me."

"4 o'clock.—Romney kept me two hours and a half. Lady T. was there almost ye whole time. I read to them your directions, which they seemed perfectly to Comprehend and approve. Romney cannot part with

ye drawings till ye pictures are quite finish'd, but promises to take care of them. I fancy I call'd up my very good looks to-day; where they came from I don't know, but my Picture is certainly much improv'd. All seem satisfy'd with it. I have reason to be so, for it is handsomer than ever I was in my life."

Lady Templetown writes to Sir Roger about it from Portland Place, June 11th, 1792:—"I really think he has acquitted himself well in respect to Lady Newdigate. The character of the face is well preserved, and the hair is of an agreeable *duskiness* that is neither in nor out of powder, so that I am of opinion that it will please all parties—not that I am willing to make this compromise in order to give up our little *skirmishes* upon the subject, and which I shall rejoice in any opportunity of repeating."

Full length, life size, figure facing the spectator, head turned to the right, powdered hair with white cap, or turban, white dress open at the neck, blue grey sash; the right arm rests on a pedestal, on top of which is a scroll of music, and standing against the pedestal a spinnet, etc.; the left hand holds a piece of music. Red curtain at top of picture, open sky to the right, with landscape and trees. (*See illustration, No. 23.*)

On canvas, 93in. high by 57in. wide.

Reproduced in "The Cheverels of Cheverel Manor."

44. EUPHROSYNE: a Sketch. SIR JOSHUA REYNOLDS, P.R.A.

Lent by Henry J. Pfungst, Esq.

This is the original sketch for the figure of "Comedy" in Sir Joshua's famous picture of "Garrick between Comedy and Tragedy," painted in 1761, and now in the possession of Lord Rothschild. In Leslie and Taylor's "Life of Sir Joshua Reynolds," Vol. I, p. 479, this sketch is mentioned as follows: "Sir D. Neave has a beautiful repetition of the Comedy called 'Euphrosyne' which in silvery sweetness of colour and in archness of expression is superior, I think, to the 'Comedy'"—meaning by the latter the "Comedy" in the big picture. Sir David Neave was a fine judge of pictures, and an amateur artist of some standing.

Half-length, life-size, figure facing towards the spectator. Face foreshortened, hands roughly indicated as holding cymbals (?) Delicate cloudlike background. (*See illustration, No. 24.*)

On canvas, circular, 32 in. high by 32in. wide.

Exhibited at the British Institution, 1863, No. 150.



XXIV.

No. 44. EUPHROSYNE: A SKETCH.
SIR JOSHUA REYNOLDS, P.R.A.

ye drawings till ye pictures are quite finish'd, but promises to take care of them. I fancy I call'd up my very good looks to-day; where they came from I don't know, but my Picture is certainly much improv'd. All seem satisfy'd with it. I have reason to be so, for it is handsomer than ever I was in my life."

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Full length, life size, figure facing the spectator, head turned to the right, powdered hair with white cap, or turban, white dress open at the neck, blue grey sash; the right arm rests on a pedestal, on top of which is a scroll of music, and standing against the pedestal a spinnet, etc.; the left hand holds a piece of music. Red curtain at top of picture, open sky to the right, with landscape and trees. (See illustration, No. 23.)

On canvas, 93 in. high by 57 in. wide.

Reproduced in "The Cheverels of Cheverel Manor."

54. EUPHROSINE. A sketch. SIR JOSHUA REYNOLDS, P.R.A.
Lent by James F. P. J. Esq.

This is the original sketch for the figure of "Comedy" in Sir Joshua's famous picture of "Garrick between Comedy and Tragedy," painted in 1761, and now in the possession of Lord Rothschild. In Leslie and Taylor's "Life of Sir Joshua Reynolds," Vol. I, p. 479, this sketch is mentioned as follows: "Sir D. Neave has a beautiful repetition of the Comedy called 'Euphrosyne' which in silvery sweetness of colour and in archness of expression is superior, I think, to the 'Comedy'"—meaning by the latter the "Comedy" in the big picture. Sir David Neave was a fine judge of pictures and an excellent artist of some standing.

Half-length, life size, figure facing towards the spectator. Face foreshortened, hands roughly indicated as holding tablets (?). Dorian classical background. (See illustration, No. 24.)

On canvas, circular, 32 in. high by 32 in. wide.

Exhibited at the British Institution, 1863, No. 150.



45. HENRY KIRKE WHITE.

JOHN HOPPNER, R.A.

Lent by the Corporation of Nottingham.

Poet, born in Nottingham in 1785, where his father was a butcher. He left school at 14 and was placed with a stocking-weaver, but soon was removed to a lawyer's office in Nottingham. Eagerly bent on the acquisition of knowledge, he studied Greek, Latin, Italian, Spanish, Portuguese, chemistry, natural philosophy, music and drawing. In his fifteenth year he became a contributor to various periodicals, and in 1804 published a volume of poetry, dedicated to the Duchess of Devonshire (*see No. 66*). Through the generosity of Mr. Wilberforce, he was admitted a student of St. John's College, Cambridge. Here the ardour with which he pursued his studies overtaxed his frame, and, his health gradually declining, he died at Cambridge in 1806, when only 21. A selection of his poems and letters was edited and published by his friend, the poet, Robert Southey, in 1807.

Bust, life-size, facing the spectator, head to left; black coat with white stock and ruff; dark background of trees and sky.

On canvas, 30in. high by 24in. wide.

Exhibited at the Guelph Exhibition, New Gallery, 1891, No. 301.

46. MISS MARGARET BURR, afterwards Mrs. Gainsborough,
wife of the Artist.

THOMAS GAINSBOROUGH, R.A.

Lent by A. Hatton Beebe, Esq.

"Miss Margaret Burr was, it seems, the sister of a traveller employed in the business of Gainsborough the elder. Her extraordinary beauty was long a tradition in Suffolk, and on the arrival of the young artist from London, the country belle was naturally eager to have her portrait painted. The sittings, which were protracted to the utmost, ended in the betrothal of the young couple. They were married in the following year; Gainsborough being then nineteen, and his wife twelve months younger. Unlike many such ventures this early marriage was in all respects fortunate. Mrs. Gainsborough brought an income of £200 a year to her husband, who was thus enabled to start on his career without any harassing dependence on daily effort for existence. She was further a woman of sweet and equable temper, and proved the most tender and faithful of companions. A certain mystery surrounded her parentage. It was whispered that she was the illegitimate daughter of one of the exiled Stuarts; other rumours pointed to the Duke of Bedford as her

father. She herself seems to have inclined to the former belief. Some little support is given to the other version of her pedigree by the remarkable likeness which certainly existed between her and the Duke of Bedford."—*Sir Walter Armstrong*, in the "Portfolio."

A pretty story of the lady and her husband is told by Fulcher in his "Life of Gainsborough":—"Soon angry, he was soon appeased, and if he was the first to offend he was the first to atone. When he spoke crossly to his wife, a remarkably sweet-tempered woman, he would write a note of repentance, sign it with the name of his favourite dog 'Fox,' and address it to his Margaret's pet spaniel 'Tristram.' 'Fox' would take the note in his mouth and duly deliver it to 'Tristram.' Margaret would then answer:—"My own dear 'Fox,'—You are always loving and good, and I am a naughty little female ever to worry you, as I too often do, so we will kiss and say no more about it. Your own affectionate 'Tris.'"

Mrs. Gainsborough died December 17th, 1798, and was buried in the same grave, in Kew churchyard, with her husband, and his maternal nephew, Gainsborough Dupont, the engraver.

Bust, life-size, to waist, facing the spectator, with head slightly turned towards the right. Black hair turning grey, low-necked dress of red, with lace front. Round the neck a band of lace with white bow at back. (*See illustration, No. 25.*)

On canvas, oval, 29in. high by 23in. wide.

47. WILLIAM, DUKE OF GLOUCESTER.

SIR GODFREY KNELLER, BART.

Lent by R. P. Cooper, Esq.

Bust, life size, full face, with brown wig, grey satin silver-embroidered coat; the right shoulder has a rich red silk robe thrown over it; white silk folded neck cloth.

On canvas, oval, 28in. high, by 23in wide.

Exhibited at the New Gallery, Winter Exhibition, 1899.

48. LADY HOLTE, wife of Sir Charles Holte.

GEORGE ROMNEY.

Permanent Collection.

She was Ann, daughter of Pudsey Jesson, Esq., of Langley Hall, Warwickshire, and married Charles Holte in 1754, who succeeded his brother, Sir Lister Holte, in 1770. She died March 14th, 1799, at Redland Court,



XXV.

No. 46. MISS MARGARET BURR, AFTERWARDS MRS. GAINSBOROUGH,
WIFE OF THE ARTIST.
THOMAS GAINSBOROUGH, R.A.

father. She herself seems to have inclined to the former belief. Some little support is given to the other version of her portrait by the remarkable likeness which certainly existed between her and the Duke of Bedford."—*Sir Walter Armstrong*, in the "Portfolio."

A pretty story of the lady and her husband is told by Folger in his "Life of Gainsborough":—"Soon angry, he was soon appeased, and if he was the first to offend he was the first to atone. When he spoke crossly to his wife, a remarkably sweet-tempered woman, he would write a note of repentance, sign it with the name of his favourite dog 'Fox,' and address it to his Margaret's pet spaniel 'Tristram.' 'Fox' would take the note in his mouth and duly deliver it to 'Tristram.' Margaret would then answer:— 'My own dear 'Fox,'—You are always loving and good, and I am a naughty little female ever to worry you, as I too often do, so we will kiss and say no more about it. Your own affectionate 'Tris.' " Mrs. Gainsborough died December 17th, 1798, and was buried in the same grave, in Kew churchyard, with her husband, and his maternal nephew, Gainsborough Dupont, the engraver.

Bust, life size, full face, with brown wig, grey satin silver-embroidered coat; the right shoulder has a rich red silk robe thrown over it; white silk folded neck cloth. Black hair, wavy, grey, hair-dress, brown, red, and black, yellow, around the neck, a small lace with white hair at back. (The Gainsboroughs, Vol. II.)

On canvas, oval, 29in. high by 23in. wide.

47. WILLIAM, DUKE OF GLOUCESTER.

SIR GOUVERNEUR KNELLER, BART.

Lent by R. P. Cooper, Esq.

Bust, life size, full face, with brown wig, grey satin silver-embroidered coat; the right shoulder has a rich red silk robe thrown over it; white silk folded neck cloth.

On canvas, oval, 28in. high, by 23in wide.

Exhibited at the New Gallery, Winter Exhibition, 1899.

48. LADY HOLTE, wife of Sir Charles Holte.

GEORGE ROMNEY.

Permanent Collection.

She was Ann, daughter of Pudsey YXX, Esq., of Langley Hall, Warwickshire, and was married to Sir Charles Holte, in 1776. She died March 14th, 1779, at Redland Court, Bristol.



Gloucestershire. (*For the portrait of her husband see No. 49.*) Romney also painted the portraits of her daughter and granddaughter together, "Mrs. Bracebridge and Child," which is now at Atherstone Hall.

Bust, life size, almost full face, black dress, white fichu open at neck, white mob cap.

On canvas, 29½ in. high by 24½ in. wide.

Painted in 1783.

Exhibited at the New Gallery, Winter Exhibition, 1899.

49. SIR CHARLES HOLTE, of Aston Hall.

THOMAS GAINSBOROUGH, R.A.

Permanent Collection.

Sir Charles Holte, sixth Baronet, of Aston Hall, near Birmingham, was born November 24th, 1721. He married, in 1755, Anne, daughter of Pudsey Jesson, Esq., of Langley, Warwickshire (*for her portrait by Romney, see No. 48*). He succeeded his brother, Sir Lister Holte, in 1770. In 1774 he was returned to Parliament as one of the members for Warwickshire. Throughout his life he resided at Erdington Hall, never occupying Aston Hall, which had been bequeathed to his brother's widow for life. He died at his London residence, 6, Portman Square, on March 12th, 1782, and was buried at Aston.

Bust, life size, almost full face, grey or powdered hair. Van Dyck collar, red coat with slashed sleeves showing white. (*See illustration, No. 26.*)

On canvas, oval, 29½ in. high by 24 in. wide.

50. LADY CHARLOTTE FINCH, afterwards Countess of Suffolk.

THOMAS GAINSBOROUGH, R.A.

Lent by the Earl of Aylesford.

She was the eldest daughter of Heneage, third Earl of Aylesford, and in 1777 married Henry, twelfth Earl of Suffolk and fifth Earl of Berkshire, who died two years later. Her son, born five months after the death of his father, succeeded to the title as thirteenth Earl, but died on the second day after his birth, when the title reverted to his great uncle Thomas. The Countess died in 1823. (*For her husband's portrait see No. 58.*)

Half length, of a very young girl, seated, and winding thread on a shuttle. The figure facing to the right, the head turned almost full to the spectator. The dark hair drawn back

from her face, with a round lace cap. Dress of blue silk, trimmed with white lace, square cut bodice, and frilled elbow sleeves. Dark background.

On canvas, 29in. high by 24in. wide.

Exhibited at the Grosvenor Gallery, Winter Exhibition, 1889. No. 106.

51. RIGHT HON. CHARLES JAMES FOX, M.P.

THOMAS PHILLIPS, R.A.

Lent by Lady Bateman and Scott.

This celebrated Whig statesman was the second son of Henry Fox, first Lord Holland, and his mother was the daughter of the Duke of Richmond. He was born in 1749. Notwithstanding the irregular life he led, even as a schoolboy, he was very distinguished for ability both at Eton and Oxford, where he was educated. He was returned for Parliament for Midhurst before he was twenty-one, and held, as a very young man, subordinate offices in Lord North's administration; but quarrelling with his leader he joined the opposition, where he speedily attained the front rank side by side with Burke. During the whole course of the American war he was the most formidable opponent of the coercive measures of the Government, and the most powerful advocate of the claims of the colonists. In 1782, on the downfall of Lord North he became Secretary of State under Lord Rockingham, which post he resigned in the following year upon his leader's death. Next year he formed his celebrated coalition with Lord North, these two statesmen returning to office together as joint Secretaries of State, but this coalition was soon displaced by Pitt's new administration. For twenty-two years after this Fox was in opposition. The question of the Regency, the French Revolution, the trial of Warren Hastings, gave ample scope to his talents and energies. He was a warm and most eloquent supporter of the abolition of the slave trade. His marvellous powers of debating have seldom been equalled, and never in any age surpassed, while his genial temper and engaging manners procured him the constant attachment of many friends.

After the death of Pitt in 1806, Fox was recalled to office, but his health was declining, and he died at Chiswick in the same year. Burke called him "the greatest debater the world ever saw," and Sir James Mackintosh said he was "the most Demosthenian speaker since Demosthenes."

Three quarter length, life size, figure seated to right in an arm chair, almost full face; dark blue coat with gilt buttons, yellow waistcoat, drab knee breeches and grey stockings. The right hand rests on arm of the chair, the left on a table; dark red curtain for background.

On canvas, 54½in. high by 43½in. wide.

Painted for Sir Joseph Scott about 1807, after the death of Fox, from a sketch by the artist.



XXVI.

No. 49. SIR CHARLES HOLTE, OF ASTON HALL.
THOMAS GAINSBOROUGH, R.A.

from her face, with a round lace cap. Dress of blue silk, trimmed with white lace, square cut bodice, and frilled elbow sleeves. Dark background.

On canvas, 29in. high by 24in. wide.

Exhibited at the Grosvenor Gallery, Winter Exhibition, 1889. No. 106.

51. RIGHT HON. CHARLES JAMES FOX, M.P.

THOMAS PHILLIPS, R.A.

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Three quarter length, life size, figure seated to right in an arm chair, almost full face; dark blue coat with gilt buttons, yellow waistcoat, drab knee breeches and grey stockings. The right hand rests on arm of the chair, the left on a table; dark red curtain for background.

On canvas, 54½in. high by 43½in. wide.

Painted for Sir Joseph Scott about 1807, after the death of Fox, from a sketch by the artist.



52. PORTRAIT OF A LADY. JOHANN ZOFFANY, R.A.

Lent by Mrs. Benson Rathbone.

Bust, life size, facing towards the left, large white cap with blue ribbon, white satin cloak trimmed with ermine round neck and at wrists, large ermine muff; unfinished.

On canvas 29in. high by 24in wide.

53. GEORGE, FIRST LORD LYTTTELTON.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by Viscount Cobham.

Statesman, poet, and historian, born in 1709, the eldest son of Sir Thomas Lyttelton, Bart., of Hagley, Worcestershire, and Christian Temple, sister of Viscount Cobham. Educated at Eton and Christ Church, Oxford. After travelling on the Continent, he entered Parliament in 1730, and became a keen opponent of Sir Robert Walpole. This course of politics secured for him the favour of Frederick, Prince of Wales, and in 1737 Mr. Lyttelton became his Private Secretary. In 1744 he was made a Lord of the Treasury, and in 1756 held for a short time the office of Chancellor of the Exchequer. The following year he was raised to the Peerage, as Baron Lyttelton of Frankley. His principal works were "Observations on the Conversion of St. Paul" (1747), "Dialogues of the Dead" (1760), and "A History of Henry II" (1764-7). Died 1773. He was painted more than once by Reynolds; one of them, a full length, was included in Mr. Thrale's Gallery, at Streatham, and was bought by Lord Lyttelton's son at the sale in 1816, for £431.

Bust, life-size, facing spectator, head towards left, white wig, white cravat, plum-coloured coat.

On canvas, 29½in. high by 24½in. wide.

Exhibited at the National Portrait Exhibition, 1867, No. 338.

Engraved by G. H. Every, 1866.

54. GENERAL THE HON. CHARLES HOPE.

SIR HENRY RAEBURN, R.A.

Lent by the Earl of Hopetoun, K.T.

General Hope, born in 1768, was the son of John, second Earl of Hopetoun, by his third wife, Lady Elizabeth Leslie, second daughter of Alexander, fifth

Earl of Leven and Melville. He married Lady Louisa Anne, eldest daughter of George Finch Hatton, afterwards Earl of Winchilsea. He died in 1828.

Bust, life-size, facing the spectator, full face; in uniform, scalet tunic, gold shoulder knot, black collar.

On canvas, 29in. high by 24in. wide.

55. JOHN MANNERS, MARQUESS OF GRANBY.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Duke of Newcastle.

English General. He was born January 2nd, 1721, and was the eldest son of the third Duke of Rutland. He was educated at Eton and Cambridge, and at an early age elected M.P. for Grantham. In the Rebellion of 1745 he raised a regiment of infantry, and accompanied the Duke of Cumberland to Scotland. In 1759 he received the rank of Lieutenant-General, and soon after went to Germany, as second in command under Lord George Sackville, of the British troops co-operating with the King of Prussia. After the battle of Minden, for his conduct in which he received the thanks of Prince Ferdinand of Brunswick, to the disparagement of his superior officer, who resigned, and was afterwards cashiered, he was appointed Commander-in-Chief of the British troops, and held that post during the remainder of the Seven Years' War. He greatly distinguished himself in many battles. After the peace of 1763, he was made master-general of the ordnance, and in 1766 Commander-in-Chief of the Army. He died in 1770, aged 50. His popularity was very great, as evidenced by the frequency with which his portrait was used as a sign for public-houses; but he was bitterly attacked by Junius, and his military qualities seem to have been over-rated by his contemporaries. Lord Granby sat to Reynolds in 1755, in May, 1760, and in June, 1764.

Small, full-length figure, in uniform, standing by a horse.

On canvas, 29½in. high by 23½in. wide.

Exhibited at the Royal Academy, 1879. No. 51.

A sketch for the large picture presented to Marshal Broglie by the 4th Duke of Rutland.

56. RICHARD, FIRST EARL HOWE, K.G., as a young man.

THOMAS GAINSBOROUGH, R.A.

Lent by the Earl Howe.

This famous British Admiral, born in 1725, was the second son of



XXVII.

No. 58. HENRY, TWELFTH EARL OF SUFFOLK.
SIR JOSHUA REYNOLDS, P.R.A.

Earl of Leven and Melville. He married Lady Leven Anne, eldest daughter of George Finch Hatton, afterwards Earl of Winchelsea. He died in 1828.

Bust, life-size, facing the spectator, full face; in uniform, sword at side, and shoulder knot, black collar.

On canvas, 29in. high by 24in. wide.

55. JOHN MANNERS, MARQUESS OF GRANBY.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Duke of Newcastle.

English General. He was born January 2nd, 1721, and was the eldest son of the third Duke of Rutland. He was educated at Eton and Cambridge, and at an early age elected M.P. for Grantham. In the Rebellion of 1745 he raised a regiment of infantry, and accompanied the Duke of Cumberland to Scotland. In 1759 he received the rank of Lieutenant-General, and soon after went to Germany, as second in command under Lord George Sackville, of the British troops co-operating with the King of Prussia. After the battle of Minden, for his conduct in which he received the thanks of Prince Ferdinand of Brunswick, to the disparagement of his superior officer, who resigned, and was afterwards cashiered, he was appointed Commander-in-Chief of the British troops, and held that post during the remainder of the Seven Years' War. He greatly distinguished himself in many battles. At the peace of 1763, he was made Viscount Granby, and in 1764, Lord Granby. His popularity was very great, as evidenced by the frequency with which his portrait was used as a sign for public-houses; but he was bitterly attacked by Junius, and his military qualities seem to have been over-rated by his contemporaries. Lord Granby sat to Reynolds in 1755, in May, 1760, and in June, 1764.

Small, full-length figure, in uniform, standing by a horse.

On canvas, 29½in. high by 23½in. wide.

Exhibited at the Royal Academy, 1879. No. 51.

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56. RICHARD, FIRST EARL HOWE, K.G., as a young man.

THOMAS GAINSBOROUGH, R.A.

Lent by the Earl Howe.

This famous British Admiral, born in 1725, was the second son of



Emanuel Scrope, second Viscount Howe of the Irish Peerage. He was educated at Eton, but went to sea when fourteen, sailing to the South Seas in the squadron under Anson. He was with Admiral Vernon in 1745, and took part in the siege of Fort William. In 1755 he was in command of the *Dunkirk*, under Admiral Boscawen, and captured the *Alcide*, a French 64, off Newfoundland. He next served under Sir E. Hawke in the expedition against Rochefort, and in 1758 was commander of the squadron which sailed for St. Malo. In the same year he took Cherbourg, and also succeeded to the title of Viscount Howe, owing to the death of his brother. He became Lord of the Admiralty and Treasurer of the Navy. Passing over many other services and distinctions, it may be stated that in 1782 he was made an English Viscount and relieved Gibraltar, and offered battle to the combined fleets of France and Spain, who declined an engagement. He was made First Lord of the Admiralty in 1783, and received an English Earldom in 1788. His crowning success was the victory of "The Glorious First of June" (*see Note to No. 57.*) He died August 5th, 1799, aged 74, leaving a name high in the rôle of English naval worthies.

Full length figure, standing in a landscape, facing the spectator, the head three-quarters to the right. He wears a post-captain's uniform, blue coat and knee breeches, white vest laced with gold, and cocked hat. His right arm rests against a rocky bank on the left, the left hand thrust into the vest pocket, the right leg crossed over the left.

On canvas, 94 $\frac{3}{4}$ in. high by 59 $\frac{1}{2}$ in. wide.

Exhibited at the Grosvenor Gallery, Winter Exhibition, 1889, No. 70.

57. THE BATTLE OF THE "FIRST OF JUNE," 1794.
UNKNOWN ARTIST.

Lent by Lord Middleton.

It would be necessary to bring back the horrors and excitement of the French Revolution to enable us to understand the wild delight with which the news of Lord Howe's victory over the French Fleet on the 1st of June, 1794, was received in England. When war with France broke out in 1793 Lord Howe took command of the Channel Fleet, and in April of the following year he went out to look for the French Fleet off Brest, with 25 ships of the line and five frigates. For some weeks the Fleet was in the Atlantic, baffled by foggy weather. The two Fleets were about equal in number of ships, but the French had the advantage in number of guns, weight of metal, and number of men. Howe, in his flagship, the *Queen Charlotte*, engaged in the Bay of Biscay, off Ushant, the French Admiral, Villaret Joyeuse, who,

in less than an hour, crowded all sail he could carry, and ran away, followed by as many of his ships as could get away. The English captured two ships of eighty guns, and four seventy-fours; another seventy-four sank immediately after she had struck her colours. The news was not known in London until the evening of the 10th, when the Earl of Chatham announced it at the opera, and all London went wild with excitement, and the streets were illuminated for three nights. The thanks of Parliament were voted to Howe. George III. visited him on board the *Queen Charlotte*, gave him a sword, and made him a Knight of the Garter. (*For a portrait of Lord Howe as a young man see No. 56.*)

Several English and French frigates in action.

On the back of the picture are the two following inscriptions:—

“The picture of the action of the 1st June, 1794, was presented to Digby, Lord Middleton, by his friend Admiral Sir Nisbit Willoughby in July, 1846. This picture was painted for the Bond Street Naval Club.”

“This picture was presented to Digby, Lord Middleton (he having been a lieutenant on board the *Culloden* in that action) by his esteemed friend Admiral Sir Nisbet Willoughby, who bought it at the dissolution of the Bond Street Naval Club in June, 1846.”

On canvas, 36in. high by 55½in. wide.

58. HENRY, TWELFTH EARL OF SUFFOLK.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Earl of Aylesford.

Henry, twelfth Earl of Suffolk, and fifth Earl of Berkshire, was born May 16th, 1739. He married, first, in 1764, Mary Constantia, daughter of Robert, Lord Trevor; and second, in 1777, Lady Charlotte Finch, daughter of Heneage, third Earl of Aylesford. (*For her portrait as a child see No. 50.*) He died March 6th, 1779.

Half-length figure seated in a red arm-chair, head towards the right, slightly powdered hair, brown coat, with star and ribbon of the Garter, greenish waistcoat and cuffs; to the left a table with ink pot, documents, etc., and letters addressed to Sir Robert Keith, Sir Joseph Yorke, and Sir James Harris, on which the right hand rests. Background of books, curtain and a column. (*See illustration, No. 27.*)

On canvas, 49in. high by 39in. wide.

This picture was paid for by the Earl of Suffolk's son in 1787, and given by him to the Earl of Aylesford. There are four other portraits by Reynolds of the Earl.



XXVIII.

No. 59. DR. ASH, FOUNDER OF THE BIRMINGHAM GENERAL
HOSPITAL.

SIR JOSHUA REYNOLDS, P.R.A.

in less than an hour, crowded all sail he could carry, and ran away, followed by as many of his ships as could get away. The English captured two ships of eighty guns, and four seventy-fours; another seventy-four sank immediately after she had struck her colours. The news was not known in London until the evening of the 10th, when the Earl of Chatham announced it at the opera, and all London went wild with excitement, and the streets were illuminated for three nights. The thanks of Parliament were voted to Howe. George III. visited him on board the *Queen Charlotte*, gave him a sword, and made him a Knight of the Garter. (*For a portrait of Lord Howe as a young man see No. 56.*)

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On canvas, 36in. high by 55½in. wide.

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Lent by the Earl of Aylesford.

Henry, twelfth Earl of Suffolk, and fifth Earl of Berkshire, was born May 16th, 1739. He married, first, in 1764, Mary Constantia, daughter of Robert, Lord Trevor; and second, in 1777, Lady Charlotte Finch, daughter of Heneage, third Earl of Aylesford. (*For her portrait as a child see No. 50.*) He died March 6th, 1779.

Half-length figure seated in a red arm-chair, head towards the right, slightly turned. He has brown hair, brown coat, with star and ribbon of the Garter, greenish waistcoat and breeches, and a table with ink pot, documents, etc., and letters addressed to Sir Robert Yorke, and Sir James Harris, on which the right hand rests. Behind him a curtain and a column. (*See illustration, No. 27.*)

XXVIII.

On canvas, 4 ft. 4 in. high by 3 ft. 6 in. wide.

This picture was paid for by the Earl of Suffolk, and given by him to the Earl of Aylesford. There are two other portraits of the Earl of Aylesford, one by Sir Joshua Reynolds, P.R.A., and one by Sir Thomas Lawrence, P.R.A.



59. DR. ASH, Founder of the Birmingham General Hospital.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Governors of the Birmingham General Hospital.

John Ash, physician, was born in Warwickshire in 1723, and educated at Trinity College, Oxford. He obtained his M.D. degree in 1754 and settled in Birmingham, where he soon acquired a large practice. He drew up the advertisement in *Aris's Birmingham Gazette*, November 4th, 1765, calling a meeting to consider the foundation of a General Hospital. The selection of the site was entrusted to him. The building was not ready till 1779, and in the meanwhile the first Birmingham Musical Festival had been held in 1768, in aid of the building fund, and a second one just ten years later. He was appointed its first physician. He became affected with temporary mental derangement, for which it is said he found a cure in the study of mathematics and botany. In 1787 he removed to London, and was elected a Fellow of the Royal College of Physicians, and afterwards practised there with success. He filled various offices in the College, and was Harveian Orator in 1790, Gulstonian Lecturer in 1791, and Croonian Lecturer in 1793. He founded in London a social and literary club, called the Eumelian, of which Sir Joshua Reynolds was a member. The meetings were at the Blenheim, in Bond Street. He died June 18th, 1798, and was buried in Kensington Church. He was a man of great skill in his profession, and of considerable attainments, and a Fellow of the Royal Society. While in Birmingham he was an active and worthy citizen, and largely identified himself with the public life and improvement of the town. Dr. Ash sat to Reynolds in April, 1788, and was one of the official mourners at the artist's funeral.

Full-length, life-size, seated in a red leather chair, facing towards the left, white wig, lace cravat, black velvet coat, waistcoat, and knee breeches, black silk stockings, and buckle shoes. He wears the scarlet robes of a Doctor of Medicine. To the right a table with Oriental table cover, ink pot, and papers, on which the left arm rests, the right hand on the arm of the chair, holding a plan of the hospital. To the right a group representing Charity. Two columns in centre with red curtains at top, and below, to the left, landscape, trees, and the General Hospital building. (*See illustration, No. 28.*)

On canvas, 92½ in. high by 57 in. wide.

Exhibited at the Royal Academy, 1888. No. 39.

Engraved by F. Bartolozzi, R.A., 1791, and C. A. Tomkins, 1867.

60. SIR RICHARD NEWDIGATE, second Baronet.

SIR PETER LELY.

Lent by Lieut.-General Sir Edward Newdigate-Newdegate, K.C.B.

Sir Richard Newdigate, born May 5th, 1644, was the third but eldest

surviving son of Sir Richard Newdigate, Serjeant-at-Law, and first Baronet, by his wife Julian, daughter of Sir Francis Leigh, K.B., of Newnham Regis, in Warwickshire. He was educated at Christ Church, Oxford, and admitted a student at Gray's Inn in 1654. He succeeded his father as second Baronet in 1678. M.P. for Warwickshire in 1681 and 1689. He married first in 1665, Mary, second daughter of Sir Edward Bagot, Bart., of Blithfield, in Staffordshire, who died in 1692; and secondly, in 1704, Henrietta Maria, daughter of Captain Thomas Wigginton, of Ham, in Surrey. Sir Richard was living at Arbury long before his father's death, and it was during this time that the stables were rebuilt by Sir Christopher Wren. He died in 1710, and was buried at Harefield, Middlesex.

This portrait of him was painted in the early part of the year 1680, and it appears from a letter written by the painter to him, dated March 11th of that year, coupled with some entries in Sir Richard's memorandum-books, that the price charged was £30, which seems to have been Lely's usual fee for a portrait of this size.

Bust, life size, facing towards the right, in armour, with white lace cravat, brown wig.

On canvas, 29in. high by 24in. wide.

61. HENRY DUNCOMBE, of Copgrove, Yorks.

JOHANN ZOFFANY, R.A.

Lent by Lord Balcarres, M.P.

An inscription upon the back says that this is a portrait of Mr. Henry Duncombe, of Copgrove, near Boroughbridge, in the West Riding of Yorkshire, but no representative of the family of this name is to be found in "Burke." For three generations the owner of Copgrove was named Thomas, and this portrait may be that of Thomas Duncombe, the father of Thomas Slingsby Duncombe (1796—1861), the well-known Liberal politician and M.P. for Finsbury, by his wife Emma, daughter of John Hinchliffe, Bishop of Peterborough.

Small full length figure, facing the spectator, standing beneath a tree, head towards the left, grey or powdered wig, buff coat and waistcoat, black knee breeches with white stockings. To the left a stone pedestal on which the right arm rests. Landscape background.

On the back is a label as follows :—

"Henry Duncombe, of Copgrove, Yorks, painted by Dance—cleaned and varnished with copal. 1823."

On canvas, 35½in. high by 27in. wide.

Exhibited at the New Gallery, Winter Exhibition, 1897-98, No. 151.



XXIX.

No. 62. LORD HENRY PETTY, AFTERWARDS THIRD MARQUESS OF
LANSDOWNE.

GEORGE ROMNEY.

surviving son of Sir Richard Newdigate, Serjeant-at-Law, and first Baronet, by his wife Julian, daughter of Sir Francis Leigh, K.B., of Newnham Regis, in Warwickshire. He was educated at Christ Church, Oxford, and admitted a student at Gray's Inn in 1654. He succeeded his father as second Baronet in 1678. M.P. for Warwickshire in 1681 and 1689. He married first in 1665, Mary, second daughter of Sir Edward Bagot, Bart., of Blithfield, in Staffordshire, who died in 1692; and secondly, in 1704, Henrietta Maria, daughter of Captain Thomas Wigginton, of Ham, in Surrey. Sir Richard was living at Arbury long before his father's death, and it was during this time that the stables were rebuilt by Sir Christopher Wren. He died in 1710, and was buried at Harefield, Middlesex.

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Box, 18 in. size, facing towards the right, in armour, with white lace cravat, brown wig.

On canvas, 29 in. high by 24 in. wide.

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JOHANN ZOFFANY, R.A.

Lent by Lord Balcarres, M.P.

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Small full length figure, facing the spectator, standing beneath a tree, head towards the left, grey or powdered wig, buff coat and waistcoat, black knee breeches with white stockings. To the left a stone pedestal on which the right arm rests. Landscape background.

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OF LORD HENRY PETTY, AFTERWARDS THIRD MARQUESS OF LANDOWNE.

Exhibited at the New Gallery, W. 1823. No. 151.



62. LORD HENRY PETTY,
afterwards third Marquess of Lansdowne.

GEORGE ROMNEY.

Lent by the Marquess of Lansdowne, K.G.

Lord Henry Petty, born July 2nd, 1780, was the son of William, first Marquess of Lansdowne, by his second wife, Lady Louisa Fitzpatrick (*for her portrait see Nos. 22 and 36*). He became third Marquess of Lansdowne, fourth Earl of Kerry and Lixnaw, and a K.G. He was distinguished as an eloquent public speaker, and attained considerable popularity for his enlightened views as a statesman. In 1808 he married Lady Louisa Emma Fox Strangeways, fifth daughter of the second Earl of Ilchester. He was Lord-Lieutenant of the county of Wilts, Chancellor of the Exchequer from 1806 to 1807, and Lord President of the Council from 1830, with a short interval, until 1841, and from 1846 to 1852. He, after that, held a seat in the Cabinet without office until 1858. Died January 31st, 1863.

Life size, full length, three quarter face, turned to right; long fair hair; about eleven or twelve years of age. Dressed in a blue tail coat, amber-coloured trousers, and black shoes with gold buckles. He stands in front of a table covered with a red cloth, and holds an open book, from which he is apparently studying. Background of sky. (*See illustration, No. 29.*) Part of a larger picture in which the figure of Lady Lansdowne was to have been included.

On canvas, 56½in. high by 36in. wide.

63. LADY MARY PARKHURST.

GEORGE ROMNEY.

Lent by Lockett Agnew, Esq.

She was the eldest daughter of James Heblethwayte, Esq., and married as his second wife, Sir Griffith Boynton, sixth Baronet. His first wife was Charlotte, eldest daughter of Francis Topham, LL.D., Judge of the Pre-rogative Court of York. Sir Griffith died in 1778, and Lady Mary then married John Parkhurst, Esq., of Catesby Abbey. She died May 13th, 1815. Her son, Sir Griffith Boynton, seventh Baronet, also married a member of the Parkhurst family in 1796—Anna Maria, daughter of Captain Richard Parkhurst. (*See No. 67.*)

Bust, life size to waist, facing spectator, head turned towards the right, white silk dress, low neck, with white muslin scarf over shoulders; curled and powdered hair. (*See illustration, No. 30.*)

On canvas, oval, 28in. high by 23½in. wide.

64. WILLIAM, PRINCE OF ORANGE, afterwards William III of
England.

SIR PETER LELY.

Lent by Lord Middleton.

William III was the son of William II, of Orange, and Mary, elder daughter of Charles I, of England. He was born in 1650. He became Stadtholder of the United Provinces in 1762, and by his wisdom and determination he brought to an end the war with France, which had lasted nearly seven years, by the Treaty of Nimeguen, and his fame became great throughout Europe. Shortly before this event he had married his cousin, the Princess Mary, eldest daughter of the Duke of York, afterwards James II, of England. (*See No.*). This marriage, entered into solely from political considerations, did not at first prove a happy one. William seems to have been jealous of his wife's position, and too reserved to give utterance to his feelings; but a complete reconciliation was ultimately brought about. He landed in England on November 5th, 1688, at Torbay, with an army of 15,000 Dutch and English, and his success was rapid and bloodless. The adherents of James held out in Scotland and Ireland for some time, but the contest was ended by 1691. In spite of his sterling qualities and of the debt which they owed to him, the English nation never really liked William III; and the death of his wife, on whom the crown had been conferred conjointly with himself, in 1695, materially injured his position. A fall from his horse caused his death in 1709.

Three-quarter figure, standing to right, in a landscape, looking at the spectator; in armour; a baton in his right hand, his left resting on his helmet; long hair falling over his shoulders; a rock forms the background, a battle scene is represented in the right distance; head of a dog in left foreground.

On canvas, 50½ in. high by 40 in. wide.

Exhibited at the Royal Academy, Winter Exhibition, 1895. No. 89.

65. SIR JOHN FRANKLIN, R.N.

THOMAS PHILLIPS, R.A.

Permanent Collection.

Sir John Franklin, Rear-Admiral, the famous Arctic navigator, and explorer, was born in 1786. As a midshipman he took part in the bombardment of Copenhagen and the battle of Trafalgar. In April, 1818, he commanded the *Trent* in an expedition to discover the North-west passage.



SIR JOSHUA REYNOLDS, P.R.A.
DUCHESS OF CUMBERLAND.
MRS. CHRISTOPHER HORTON (ANNE LUTTRELL) AFTERWARDS
XXXII.

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Lent by Lord Middleton.

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Three-quarter length, standing, facing slightly to the left. He wears a blue coat with buff lining, buff waistcoat, buff breeches, and buff stockings. He holds a baton in his right hand, and a sword in his left. The background is a landscape with a rock forming the base of a hill, and a dog in the left foreground.

On canvas, 50½ in. high by 40 in. wide.

Exhibited at the Royal Academy, Winter Exhibition, 1895. No. 89.

65. SIR JOHN FRANKLIN, R.N.

THOMAS POWERS, R.A.

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70. MRS. CHRISTOPHER HORTON (ANNE LUTTRELL), afterwards the North-west passage.

DUCHESS OF CUMBERLAND.

SIR JOSHUA REYNOLDS, P.R.A.



He returned unsuccessful in October of the same year, and published an account of the voyage. His second expedition started in 1825, and returned in 1827, after exploring a vast tract of the hitherto unknown coast of North America. He sailed on his last expedition on May 24th, 1845 and the last despatches received from him were dated July 12th of that year. He discovered the North-west passage by sailing up Victoria Straits and Peel Sound, now named Franklin Straits. Between the years 1848 and 1859 twenty-one expeditions were sent in search of him. Discoveries made by Lieutenant Hobson near Cape Victoria include a paper signed by Captain Fitzjames, certifying that Franklin died 11th June, 1847. Every member of this ill-fated expedition perished. A national monument to him and his companions was raised in Waterloo Place in 1866. Franklin was twice married, his second wife, Jane Griffin, helping in every way in her power the various expeditions in search of her husband.

Bust, life-size, facing spectator, head towards the right ; black coat, with large cloak thrown over it ; black stock.

On canvas, 30in. high by 24in. wide.

66. GEORGIANA, DUCHESS OF DEVONSHIRE, and her Child,
Georgiana Dorothy Cavendish, afterwards Countess of Carlisle.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by the Duke of Devonshire, K.G.

The eldest daughter of John, first Earl Spencer, and was born in 1757. She married in 1774 as his first wife, William, fifth Duke of Devonshire, and died in 1806. An abundance of records deal with the actions and aspect of this distinguished lady, and include data of all kinds, notes of diarists and letter-writers, and the satirical drawings of Rowlandson. These notes include all sorts of circumstances, domestic, amorous, festive, social, and political, besides the graceful records of Madam D'Arblay, who, in 1791, visited her at Bath. Wraxhall gives one of the best and clearest descriptions of the person of this lady when, as before us here, in her prime :—"The personal charms of the Duchess of Devonshire constituted her smallest pretensions to universal admiration ; nor did her beauty consist, like that of the Gunnings, in regularity of features and faultless formation of limbs and shape ; it lay in the amenity and grace of her deportment, in her irresistible manners, and the seduction of her society. Her hair was not without a tinge of red, and her face, though pleasing, yet had it not been illuminated by her mind, might have been considered an ordinary countenance. . . .

In addition to the external advantages she had received from nature and fortune, she possessed an ardent temper susceptible of deep as well as strong impressions; a cultivated understanding, illuminated by a taste for poetry and the fine arts; much sensibility, not exempt, perhaps from vanity and coquetry." She was about twenty-nine years of age when this portrait was painted, and was in the full flush of her career, 'the most brilliant of the gay throng that danced and played the night away at the Ladies' Club, masqueraded at the Pantheon, or promended at Ranelagh.'

Horace Walpole often mentions her :—"Last night I was at a ball at the Ladies' Club. It was all goddesses, instead of being a resurrection of dancing matrons, as usual. The Duchess of Devonshire (who was then twenty years of age) effaces all without being a beauty, but her youth, figure, flowing good nature, sense, and lively modesty, and modest familiarity, make her a phenomenon. Lady Di Benedick has drawn the portrait of the Duchess of Devonshire, and it has been engraved by Bartolozzi. A Castilian nymph conceived by Sappho, and executed by Myron, would not have had more grace and simplicity, it is the divinity of Venus piercing her veil of immortality."

In July 1783, the same writer told Lady Ossory :—"I have been to town to see Lady Chewton, and found her excellent well, and suckling her infant without mercy. I believe she will be a more staid nurse than the Duchess of Devonshire, who probably will stuff her poor babe into her knotting bag when she wants to play at macao, and forget it." Lady Chewton was one of the three fair ladies Waldegrave, Walpole's nieces, whose grouped portraits in white were painted by Reynolds.

The "Table Talk" of Samuel Rogers contains several notes illustrating the passion of this lady for the gaming table. "Gaming was the rage during her day, she indulged in it and was made miserable by her debts. A faro table was kept by Martindale, at which the Duchess and other high fashionables used to play. Sheridan said that the Duchess and Martindale had agreed that whatever they two won from each other should be sometimes double, sometimes treble, the sum which it was called; and Sheridan assured me that he had handed the Duchess into her carriage when she was literally sobbing at her losses, she perhaps having lost £1,500 when it was supposed to be only £500." Her Grace was ardent in advocacy of C. J. Fox (*see No. 51*) in the Westminster election of 1784, when she was brought into contact with Viscount Hood (*see No. 4*). "Most of the pretty women in London are indefatigable in making interest for him, the Duchess of Devonshire in particular. I am ashamed to say how coarsely she has been received by some worse than tars." These "tars" were three hundred sailors of Lord Hood's squadron, who fought with, and were ignominiously defeated in the streets by, the Irish chairmen retained by Fox's party.



XXXI.

No. 66. GEORGIANA, DUCHESS OF DEVONSHIRE, AND HER CHILD, GEORGIANA
DOROTHY CAVENDISH, AFTERWARDS COUNTESS OF CARLISLE.
SIR JOSHUA REYNOLDS, P.R.A.

In addition to the external advantages she had received from nature and fortune, she possessed an ardent temper susceptible of deep as well as strong impressions; a cultivated understanding, illuminated by a taste for poetry and the fine arts; much sensibility, not exempt, perhaps from vanity and coquetry." She was about twenty-nine years of age when this portrait was painted, and was in the full flush of her career, 'the most brilliant of the gay throng that danced and played the night away at the Ladies' Club, masqueraded at the Pantheon, or promended at Ranelagh.'

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Some of the verses published at this date describe the effect of her advocacy of Fox, and satirize the efforts of ladies of the other side in politics who vainly strove to charm the shopkeepers and craftsmen of Westminster. The rival canvassers were the Duchess of Gordon, Lady Buckinghamshire, and others, some of whom were hardly less liberal in their blandishments for the electors than their more lovely antagonists. The Duchess was alleged to have given a kiss to a butcher as the price of his vote for C. J. Fox. "I could light my pipe at her eyes," cried an Irish elector, much moved by the vivacity of the noble canvasser. She was then twenty-seven years of age, and had been married ten years. It was she who set the fashion of feather head-dresses, but when Reynolds painted her in her new-fashioned plumes, in the full length of her, painted in 1775, now at Spencer House, with his usual moderation, he lowered her feathers.

She sat to Reynolds in 1774, and 1775, and for this picture in July, 1784.

Three quarter length, sitting on a red sofa, turned to right, face in profile, with her daughter on her knee; the child in white, black sash, with both arms raised in the air, and bare feet. The Duchess is dressed in black silk, with elbow sleeves, white fichu and ruffs, powdered hair curling on shoulders, her right arm and hand raised, playing with the child, whom she holds with her left. Large red curtain behind, on the left and in the centre, and a large stone vase with landscape and sky beyond, on the right. (*See illustration, No. 31.*)

On canvas, 44½ in. high by 55½ in. wide.

Exhibited at the Royal Academy, 1786.

National Portrait Exhibition, 1867.

Reynolds Exhibition, Grosvenor Gallery, 1883-84, No. 81.

Guildhall Exhibition, 1892, No. 116.

Engraved by G. Keating, 1789, P. Lightfoot, S. Cousins, R.A., and others.

67. CHARLES PARKHURST, Secretary to the Lord-Lieutenant of Ireland.

GEORGE ROMNEY.

Lent by Lockett Agnew, Esq.

Said to be the husband of Lady Mary Parkhurst, widow of Sir Griffith Boynton; but, according to "Burke," this lady's second husband was John Parkhurst, of Catesby Abbey. (*See No. 63.*)

Bust, life size, facing spectator, head towards the left, powdered hair; dark blue coat, white stock and muslin bow; buff waistcoat; background of sky.

On canvas, oval, 28 in. high by 23½ in. wide.

68. MARY OF ORANGE, afterwards Queen Mary II.

SIR PETER LELY.

Lent by Lord Middleton.

She was the daughter of the Duke of York, afterwards James II, and Anne Hyde, and was born in 1662. She was educated in the Protestant religion by command of Charles I. At fifteen she was betrothed to her cousin, William, Prince of Orange, whom she married in 1677. She was crowned with her husband in 1689, and died of small pox in 1694. (*See Note to No. 64*).

Three-quarter figure, seated to left, looking towards the spectator; grey silk low-cut dress with blue train, which she holds with her left hand; behind her is a vase of flowers; curtain and architectural background.

On canvas, 50½ in. high by 40 in. wide.

Exhibited at the Royal Academy, 1895. No. 45.

69. KING CHARLES II, as a Boy, in Armour.

SIR ANTHONY VAN DYCK.

Lent by the Duke of Portland.

Charles II was born in 1630, and went with his mother to France during the Civil War. He was at the Hague at the time of his father's execution in 1649, and at once assumed the title of King. He was crowned King of Scotland in 1651, in which year he was completely defeated by Cromwell at Worcester on September 3rd, and escaped, after many dangers, to France. After Cromwell's death, he landed at Dover, May 26th, 1660, was received with acclamation by the people, and ascended the throne. He married Princess Catherine, of Portugal, for the sake of her large dowry. He died unexpectedly in 1685.

There is a similar portrait of the young Prince of Wales, who must have been about eight or nine when Van Dyck painted him, in Her Majesty's collection at Windsor Castle. The one exhibited here, from the Duke of Portland's collection, is said to be the original, and the other a replica, but from the master's hand. It is the picture which Van Dyck calls "Le Prince Carlos en Armes, pour Somerset," in a very interesting memorandum in his writing addressed to the King in which he enumerates a long list of portraits as yet unpaid for, or for which he has only received "something on account." The price of the picture is put down at £40. The various groups in which



XXXII.

No. 70. MRS. CHRISTOPHER HORTON (ANNE LUTTRELL), AFTERWARDS
DUCHESS OF CUMBERLAND.

SIR JOSHUA REYNOLDS, P.R.A.



Van Dyck painted the King's children are among the most charming things which the master produced during his residence in England. They are always treated by the artist as though he loved his work. The best of all these groups is considered to be the one in the Turin Gallery.

Full-length, life-size, standing, full face; in his right hand he holds a pistol, across his thigh; his left rests on his helmet with red and white plumes, placed on a block of stone, to right; hair cut straight over the forehead, and hanging to shoulders; lace collar, grey leather riding boots. Near the block of stone in the foreground is a plant with large leaves; blue curtain to left, dark grey background.

On canvas, 49½ in. high by 39½ in. wide.

70. MRS. CHRISTOPHER HORTON (ANNE LUTTRELL),
afterwards Duchess of Cumberland.

SIR JOSHUA REYNOLDS, P.R.A.

Lent by Captain F. Saunderson.

For an account of the career of this lady, and her portrait by Gainsborough, see No. 29. She sat to Reynolds as Mrs. Horton in 1771, and again after her marriage to the Duke. "The Duke of Cumberland, at this time as odious as his successor in the title, and for very similar reasons, had fallen in love with the fascinating young widow of twenty-four. The Duke went off with her to Calais in November, and from there informed the King of his marriage." In April, 1772, the Duke and Duchess sat to Reynolds; they were still under Royal ban. When the Duchess whispered to the Duke to say something to the painter, all he could manage was "What, eh, so you always begin at the head, do you?" They also sat to Reynolds in February, 1773. (See Leslie and Taylor, vol. I, 439-441, for a good account of them.)

Bust, life-size, profile to the left, face turned partly to spectator; brown hair; low-necked blue dress, showing white under sleeves, white girdle; dark background. (*See illustration, No. 32.*)

On canvas, oval in square, 29½ in. high by 24 in. wide.

71. WILLIAM KIRKPATRICK, of Ailsland. ALLAN RAMSAY.

Lent by the Rev. W. K. R. Bedford.

William Kirkpatrick, of Ailsland, was the son of Sir Thomas Kirkpatrick,

of Closeburn, Co. Dumfries, and brother of Sir Thomas, second Baronet. He was M.P. for Dumfries in the parliament of George II. His son, Charles, took the name of Sharpe, on inheriting the estate of Hoddam from his uncle, Matthew Sharpe, and his grandson was Charles Kirkpatrick Sharpe, the well-known antiquary and artist, and friend of Sir Walter Scott. He married Jean Erskine, daughter of the Lord Justice Clerk of Scotland. (*For her portrait see No. 72.*)

Half-length, life size, figure turned to left, head facing spectator; white wig with side curls; dark blue court costume with gold buttons; white satin waistcoat with heavy gold embroidery, white ruff, gold-laced hat under left arm; dark background.

On canvas, oval in square, 29in. high by 24in. wide.

72. JEAN ERSKINE, wife of William Kirkpatrick.

ALLAN RAMSAY.

Lent by the Rev. W. K. R. Bedford.

She was the daughter of Charles Erskine (1680–1763), Lord Justice Clerk of Scotland, third son of Sir Charles Erskine, of Alva, Bart. She married William Kirkpatrick, of Ailsland. (*For his portrait see No. 71.*)

Half-length, life size, figure turned to right, head facing spectator, brown hair curling on neck, with strings of pearls and blue ribbon; costume of Van Dyck period, the bodice cut square and low, with white collar edged with lace, white sleeves overlaid with stripes of blue satin, strings of pearls from right shoulder fastened to breast-knot of white ribbon; white satin cloak from right shoulder draped round figure; dark background.

On canvas, oval in square, 29in. high by 24in. wide.

73. THE REV. JOHN BRAILSFORD, M.A.

UNKNOWN ARTIST.

Lent by the Governors of King Edward's School, Birmingham.

John Brailsford, the younger, divine, was the son of the Rev. John Brailsford, poetical writer and rector of Kirby, in Nottinghamshire. After completing his education at Emmanuel College, Cambridge (B.A. 1744; M.A. 1766), he was appointed in 1766 to the headmastership of the Free Grammar School, at Birmingham, which position he filled till his death, November 25th, 1775. He was also vicar of North Wheatley, Nottinghamshire, and chaplain to Francis, Lord Middleton. He published "The Nature and Efficacy of the Fear of God," an assize sermon preached at



XXXIII.
No. 75. MISS LAW.
GEORGE ROMNEY.

of Closeburn, Co. Dumfries, and brother of Sir Thomas, second Baronet. He was M.P. for Dumfries in the parliament of George II. His son, Charles, took the name of Sharpe, on inheriting the estate of Hoddam from his uncle, Matthew Sharpe, and his grandson was Charles Kirkpatrick Sharpe, the well-known antiquary and artist, and friend of Sir Walter Scott. He married Jean Erskine, daughter of the Lord Justice Clerk of Scotland. (*For her portrait see No. 72.*)

Half-length, life size, figure turned to left, head facing spectator; white wig with side curls; dark blue court costume with gold buttons; white satin waistcoat with heavy gold embroidery, white ruff, gold-laced hat under left arm; dark background.

On canvas, oval in square, 29in. high by 24in. wide.

72. JEAN ERSKINE, wife of William Kirkpatrick.

ALLAN RAMSAY.

Lent by the Rev. W. K. R. Bedford.

She was the daughter of Charles Erskine (1685-1757), Lord Justice Clerk of Scotland, third son of Sir Charles Erskine, of Alva, Bt. She married William Kirkpatrick, of Ailsland. (*For his portrait see No. 71.*)

Half-length, life size, figure turned to right, head facing spectator, brown hair curling on neck, with strings of pearls and blue ribbon; costume of Van Dyck period, the bodice cut square and low, with white collar edged with lace, white sleeves overlaid with strips of blue satin, strings of pearls from right shoulder fastened to breast-knot of white ribbon; white satin cloak from right shoulder draped round figure; dark background.

On canvas, oval in square, 29in. high by 24in. wide.

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Warwick (London, 1761, 4to); and an octavo volume, containing "Thirteen Sermons on Various Subjects" by him, was published at Birmingham the year after his death. His daughter, Sarah, married Mr. Harry Hunt, of the Old Square, Birmingham, merchant and button-maker.

Half-length, life size, figure turned to right, head facing spectator; white clerical wig covering ears; black gown and white clerical neck-cloth; dark background.

On canvas, 29in. high by 24in. wide.

74. WILLIAM PHIPSON, of Westbourne.

THOMAS PHILLIPS, R.A.

Lent by Mr. Alderman C. G. Beale.

Mr. William Phipson, of Westbourne, was a well-known Birmingham citizen, who took a leading part in all matters concerning the welfare and progress of the town during the first half of the present century. He was born in 1770, and died in 1845, and carried on the business of a metal-roller. He was the father of the late Miss Elizabeth Phipson, of Westbourne, and of the late Mrs. William John Beale.

Half-length, life-size, profile to left; grey hair; dark brown coat with heavy fur collar, black stock and white collar; the right hand holding the coat together; dark background.

On canvas, 29½in. high by 24½in. wide.

Painted in September, 1830.

75. MISS LAW.

GEORGE ROMNEY.

Lent by H. F. Makins, Esq.

She was the daughter of the riding-master of George IV when Prince Regent.

Bust to left, three-quarter profile; white dress with frill round neck, open in front; earrings of links of gold-chain, thin gold chain with ornament hanging from neck; fair hair curling on shoulders, dark blue eyes; dark grey background.

On canvas, 23in. high by 19in. wide.

Exhibited at the Royal Academy Winter Exhibition, 1888, No. 46.

BIOGRAPHICAL NOTICES OF THE ARTISTS.

Sir William Beechey, R.A.

William Beechey was born at Burford, in Oxfordshire, in 1753, and was originally articled to a conveyancer at Stow. But having a strong love for Art, he determined to follow painting as a profession, and in 1772 he obtained admission as a student into the Royal Academy of Arts in London. He soon gained a reputation as a portrait-painter, and became ultimately one of the most distinguished of that class. In 1793 he was elected an Associate of the Royal Academy, and was appointed in the same year portrait-painter to the Queen, and lived much at Windsor, as instructor of the princesses, who entertained the strongest regard for him to the end of his life. He was elected an Academician in 1798, after the completion of his large equestrian picture of George III, the Prince of Wales, and the Duke of York, attended by Generals Dundas, Sir W. Fawcett, and Goldworthy, reviewing the Third and Tenth Dragoons; for this picture, which is now at Hampton Court, he was knighted; being the first artist since Sir Joshua Reynolds who had received that honour: West had declined it. Sir William died at Hampstead in 1839, at the advanced age of 86. He has surpassed all other painters in the number of his contributions to the Royal Academy exhibitions, exhibiting in sixty-four years 362 portraits. His portraits, which still hang in public halls and private residences throughout the country, are celebrated for their truth to nature, and for the freshness of colour which they still retain.

William Dobson.

William Dobson, portrait painter, was born in London in 1610. His father was a gentleman of some means, who squandered his estate, and necessity made the son a painter. He was apprenticed to Sir Robert Peake, and soon gave proofs of his genius. He also had some instruction from Francis Cleyn. He seems to have studied and copied pictures by Titian and Van Dyck, by which he acquired an excellent principle of colouring and

great freedom of hand. He appears to have lived in indigence and obscurity until Van Dyck chanced to see his work. This great artist at once befriended him, and introduced him to Charles I, with whom he found favour. On the death of Van Dyck he was appointed serjeant-painter to the King, and groom of the Privy Chamber. He accompanied the Court to Oxford, where he painted the King, the Prince of Wales, Prince Rupert, and several of the nobility; but the melancholy fate of the King was followed by the overthrow of the arts and elegance, and Dobson, who was imprudent and extravagant, became involved in debt, and was thrown into prison. He was released by a patron, but not long afterwards died in London in 1646. Of the painters of his time Dobson approached nearest to the excellence of Van Dyck. His portraits are faithful transcripts of nature, and although he was not equally successful in his historical pictures, the few which he painted are not without considerable merit.

Thomas Gainsborough, R.A.

For biography of this Artist see under No. 5, his own portrait, page 14.

John Hoppner, R.A.

John Hoppner was born in London in 1758, of German parentage. When young, he was one of the choristers of the Chapel Royal; but having a more decided taste for art, he gave up music for painting, and entered as a student at the Royal Academy in 1775. He soon became, through the patronage of the Prince of Wales, a very fashionable portrait-painter; Sir Thomas Lawrence was for many years his only rival. He was elected an Associate in 1793, and a Member of the Royal Academy in 1795, and contributed 166 works to its exhibitions. Hoppner died of dropsy in 1810, in the fifty-second year of his age. Sir Thomas Lawrence thus speaks of him in a letter to a friend, shortly after the painter's death:—"You will believe, that I sincerely feel the loss of a brother artist, from whose works I have often gained instruction, and who has gone by my side in the race this eighteen years." His style of portrait-painting was founded on a study of the works of Sir Joshua Reynolds, of whose imitators he was by far the best, although he was far from being a mere copyist. Occasionally, indeed, he imitated Sir Joshua's manner, and formed his pictures on similar principles, but his work had many original graces. The prevailing fashion of the day, together with his own narrow

circumstances in early life, led him to direct his attention almost exclusively to portrait-painting; but he would have been still more successful in landscape, as the backgrounds introduced in his portraits alone afford sufficient evidence, without considering the beautiful sketches in chalk, with which he was accustomed to employ his leisure hours.

Sir Godfrey Kneller, Bart.

Godfrey Kneller, or Kniller, was born at Lubeck in 1646. He was intended for the army, and sent to Leyden to study mathematics and fortification; but a love of art prevailed, and he went to Amsterdam, where he entered the school of Rembrandt, and afterwards studied under Ferdinand Bol. In 1672 he went to Rome, became a pupil of Carlo Maratti and Bernini, and afterwards to Venice, where he painted portraits of members of some of the principal families. On his return from Italy, he dwelt some time in Hamburg, but in 1674 he came to try his fortune in London, where he eventually settled, enjoyed an unrivalled reputation as a portrait-painter, and amassed a considerable fortune. He gained the patronage of the Duke of Monmouth, who introduced him to Charles II, whose portrait he painted more than once. Among other royal sitters of his were Louis XIV, James II, William III, Peter the Great, Queen Anne, Charles VI of Spain, and George I. For Queen Mary II, he painted a series of "Beauties" at Hampton Court, in emulation of Lely. He held the office of State Painter to Charles II, James II, William III (who knighted him in 1692), Queen Anne, and George I, by whom, in 1715, he was created a baronet. He resided in Covent Garden for 24 years, and then at Kneller Hall, Twickenham, until his death in 1723.

Sir Thomas Lawrence, P.R.A.

Thomas Lawrence was born May 4, 1769, at Bristol. He early distinguished himself for his ability in drawing. His father was landlord of the Black Bear Inn, Devizes; and the first efforts of the young painter which attracted notice were some portraits in chalk of his father's customers. At the early age of ten years he set up as a portrait painter in crayons at Oxford; but he soon afterwards ventured to take a house at Bath, where he immediately met with much employment and extraordinary success. In his seventeenth year he commenced oil painting; in 1787, twelve months afterwards,

he settled in London, and entered himself as a student in the Royal Academy. His success in London was as great as it had been in the provinces. In 1791, though under the age required by the laws (twenty-four), he was elected an associate of the Academy, and after the death of Sir Joshua Reynolds in the following year, he succeeded him as painter to the King. He painted at this time, in his twenty-third year, the portraits of the King and Queen, which were presented by Lord Macartney to the Emperor of China. In 1794, he was elected a Royal Academician; he was knighted by the Prince Regent in 1815; and at the death of West, in 1820, he was unanimously elected President of the Academy. From the time of his election as a member of the Academy to his death, Sir Thomas's career as a portrait painter was unrivalled: he contributed, from 1787 to 1830 inclusive, 311 pictures to the exhibitions of the Royal Academy. He died in London, at his house in Russell Square, January 7, 1830. He was never married.

The Waterloo Gallery at Windsor remains a noble monument of the skill of Sir Thomas Lawrence as a portrait painter. The pictures of the Emperor Francis, of Pius VII., and of the Cardinal Gonsalvi, in that collection, are among the masterpieces of the art of portraiture. These pictures were painted on the Continent in the years 1818-19. He excelled chiefly in the portraits of ladies and children. He was a member of the Academy of St. Luke at Rome, and of many other foreign academies; and in 1825, he was created a Chevalier of the "Légion d'Honneur."

Sir Peter Lely.

Pieter Van der Faes, better known as Sir Peter Lely, was born in 1618, at Soest in Westphalia. He studied art under Pieter de Grebber at Haarlem for about two years. On the death of Van Dyck in 1640, he determined to visit England, arriving here in the following year. He first painted landscapes with historical figures, but soon found that portrait painting paid better, and devoted himself to it, imitating the style of Van Dyck. At the marriage of the Prince of Orange with the Princess Mary in 1643, he was presented to Charles I and painted his portrait, as well as those of the Prince and Princess. He remained in England during the Commonwealth, and painted Cromwell. At the Restoration Charles II appointed him his principal painter, and knighted him in 1680. For more than thirty years he stood alone as the popular painter, and all who were eminent and distinguished sat to him, and he acquired a considerable fortune. From 1662 until his death he lived in the Piazza, Covent Garden. He was seized with apoplexy while painting the portrait of the Duchess of Somerset, and died in 1680. His

“Beauties of the Court of Charles II” at Hampton Court are very well known, and are good examples of his art. The number of his portraits in private hands is very great.

John Opie, R.A.

John Opie was born near Truro in 1761. His father was a carpenter, who wished to bring him up to the trade, but nothing would divert him from becoming a painter. He had already acquired some practice in portrait painting, when his talent was accidentally discovered by Dr. Wolcott (“Peter Pindar”), then living in Truro, who interested himself in his advancement, and lent him pictures to copy and study. His talents soon became known throughout the country, and he obtained considerable employment in painting portraits. In 1780 he came to London under the auspices of Dr. Wolcott, where his merit and the extraordinary circumstances of his early life made him the object of widespread interest. Commissions crowded upon him, and for some time the “Cornish Wonder” was the rage. His powers, however, were not calculated to flatter the frivolities of fashion. He was rarely susceptible to female grace, and his portraits of men were rather distinguished by truthfulness than dignity; so that the curiosity excited by his story began to subside, but as his talents were not confined to portraiture he continued to meet with employment in painting domestic and rustic scenes. He made illustrations for Boydell’s “Shakespeare” and other publications. His most popular pictures were the “Murder of James I, of Scotland,” “The Death of Rizzio,” “The Presentation in the Temple,” and other historical and scriptural subjects. He was elected an A.R.A. in 1787, and an R.A. in 1788, and during the next seven years exhibited twenty portraits at the Academy, while from 1796 he sent many subject pictures. He succeeded Fuseli as Professor of Painting at the Royal Academy in 1806, but died on April 9th, 1807, and was buried in St. Paul’s, near Sir Joshua Reynolds.

Thomas Phillips, R.A.

Thomas Phillips was born at Dudley, in Worcestershire, 18th October, 1770. He was placed, when still young, with Mr. Eginton, at Birmingham, to learn glass-painting; and in 1790 he went to London, with an introduction to West, who employed him to paint on the windows of St. George’s

Chapel, at Windsor. In 1792 he was an exhibitor at the Royal Academy, and in 1804 was elected an Associate. He appeared at first as an historical painter, but from the year 1796 his contributions to the exhibitions were almost exclusively portraits, and he exhibited altogether 339 pictures in the Academy. Notwithstanding that he had to compete with Hoppner, Owen, Jackson, Lawrence, and Beechey, he kept steadily progressing in public favour, and seemed to be the selected painter of the men of genius and talent of his day. Phillips was elected a Member of the Royal Academy in 1808; and in 1824 he succeeded Fuseli as professor of painting. He made a tour in Italy after his appointment, in company with Hilton, to enable him the better to discharge the duties of his office. He composed, in all, ten lectures, which he published in a collected form after his resignation of his professorship in 1832. He died at his house in George Street, Hanover Square, April 20th, 1845.

Sir Henry Raeburn, R.A.

This distinguished portrait painter was born at Stockbridge (a suburb of Edinburgh), in 1756. Left an orphan at the age of six he was placed at school in "Heriot's Wark," a Scotch educational establishment. When fifteen years old he was apprenticed to a goldsmith, who, discovering the boy's taste for drawing, kindly encouraged his youthful efforts, and introduced him to a portrait painter named Martin, then of some local repute in Edinburgh. This incident became the means of confirming Raeburn's choice of a profession, and for a time he supported himself by miniature painting. Martin lent him pictures to copy, but seems to have given him little or no technical instruction, and in course of time became, it is said, jealous of his rising talent. At any rate the connexion was abruptly terminated. Raeburn pursued his studies alone, and having married advantageously at the age of twenty-two, went to London, where he made the acquaintance of Sir Joshua Reynolds, who advised him to study the works of Michael Angelo.

Raeburn visited Italy with his wife, and after two years' residence in that country returned to Scotland, and soon established himself as a portrait painter in Edinburgh. There he painted the portraits of the eminent group of Scotsmen who adorned literature and law in Edinburgh at that period, as well as those of many noblemen, ladies and gentlemen throughout Scotland. These portraits, broad and effective in their treatment, true and harmonious in colour, masterly in execution and of great style, are held in the highest repute. In 1814 he became an Associate of the Royal Academy, and in 1815 was elected a Royal Academician. In 1822, when George the IV visited

Scotland, Raeburn was knighted, and shortly afterwards was appointed "His Majesty's Limner" in that part of Great Britain.

He did not, however, long enjoy these marks of Royal favour, for his death occurred in 1823.

Allan Ramsay.

Allan Ramsay, portrait painter, son of Allan Ramsay, the author of "The Gentle Shepherd," was born in Edinburgh in 1713. His early love of art was encouraged by his father, and when about twenty he went to London, became a member of the St. Martin's Lane Academy, and studied design under Hans Huyssing. Returning to Edinburgh, he worked there for two years, and then went to Italy in 1736, where he was a scholar of Solimena, and then of Imperiali. He soon, however, abandoned historical painting for portraiture. On his return he established himself for some time in Edinburgh, but afterwards settled in London. In 1766 he was Vice-President of the Incorporated Society of Artists. He was introduced by Lord Bute to the Prince of Wales, afterwards George III., whose painter in ordinary he became after the death of Shackleton in 1767. From that year onward Ramsay conducted a sort of picture factory, from which he turned out Georges and Carolines by the score, by the aid of many assistants. He was a good linguist and an accomplished writer. Without reaching the highest rank in his profession, he painted portraits with very considerable ability. He paid four visits to Italy in his life, and it was in returning from the last that he died at Dover in 1784.

Sir Joshua Reynolds, P.R.A.

Joshua Reynolds was born at Plympton in Devonshire, July 16, 1723; his father, the Rev. Samuel Reynolds, was master of the grammar school of Plympton. Sir Joshua was intended originally for the medical profession, but he evinced very early a taste for art. He was, accordingly, in 1740, placed with Hudson, an eminent portrait painter in London; he remained, however, with Hudson only two years, and then returned to Devonshire. In 1744 he took apartments in St. Martin's Lane, and commenced practice in London, but in 1746, again returned, and set up as a portrait painter at Plymouth Dock, now Devonport. In 1749 he accompanied Commodore (afterwards Lord) Keppel, in the "Centurion," to the Mediterranean.

After spending about three years in Italy, he returned at the end of the year 1752, by way of Paris, to England. He settled in London, and soon became the most distinguished portrait painter in the capital. In 1768 he was unanimously elected president of the then newly-established Royal Academy of Arts in London, and was knighted by George III on the occasion. He succeeded Allan Ramsay as principal painter in ordinary to the king in 1784. He died at his house in Leicester Square, February 23, 1792, and was buried with great pomp in St. Paul's Cathedral. He exhibited altogether 245 works at the Royal Academy, his contributions amounting on an average to eleven annually. He delivered fifteen discourses on art in the Royal Academy. Several complete editions of his literary works have been published. His pictures are extremely numerous; the prints after them amount to about seven hundred.

George Romney.

George Romney, historical and portrait painter, was born at Dalton, in Lancashire, December 15th, 1734. His father was a cabinet-maker of that town, and brought Romney up to his own business; but the son having shown a decided ability for drawing, the father was induced to place him, at the age of nineteen, with a portrait painter of the name of Steele, then established at Kendal. In 1756 Romney married, and in the following year commenced painting on his own account. His first production, a hand holding a letter, for the post office window at Kendal, remained there for many years. For five years Romney practised at Kendal, and ultimately with such success that in 1762 he ventured to try his fortunes in the capital. In London he rose rapidly to fame and fortune, and in 1773 he visited Italy. He returned to London in 1775, and took a house in Cavendish Square. From this time he divided the patronage of the great and wealthy with Reynolds and Gainsborough; but his wife and family were never called to share his success; they remained at Kendal, and during thirty-seven years he only paid a few visits to the north. In 1782 Romney became acquainted with Lady Hamilton, who bewitched him. After her first appearance on his horizon he seems to have relied almost solely on her for inspiration. He was miserable when away from his "divine lady," and reduced the number of his sitters in order to devote more time to endless studies of her beauties, and his infatuation lasted for years. In Boydell's "Shakespeare Gallery" Romney warmly co-operated, and two of his best historical efforts, "The Infant Shakespeare" and "The Tempest," were contributions to the undertaking. In 1799, however, he broke up his establishment at Hamp-

stead, where he had latterly resided, retired to his native country, and re-joined his family at Kendal. He died at Kendal, November 15th, 1802, and was buried at his birthplace, Dalton.

Sir Anthony Van Dyck.

Anthony Van Dyck was born at Antwerp, March 22nd, 1599. His father, Frans Van Dyck, was a merchant in that city, and a man of position and means. His mother, Maria Cupers, who died when he was only eight, is said to have been a woman of much taste, and greatly interested in everything connected with Art. He was apprenticed to Hendrick Van Balen in 1610, but two years later he became the pupil of Rubens, with whom he lived for four or five years. Rubens was then at the height of his fame, and refused hundreds of pupils who flocked to him from all parts. Van Dyck was admitted a master of the Antwerp Guild of Painters in 1618. Two years later he was working as Rubens' assistant. In 1620-21, he made a short stay in England, and painted some portraits, including that of James I. In 1621 he returned to Antwerp, and resumed his connection with Rubens. Towards the end of that year he went to Italy, visiting Genoa, Florence, Venice, Turin, Mantua, and other towns, and met with great success as a portrait-painter. During the four years he was away he is supposed to have painted one hundred pictures. He returned to Antwerp about the beginning of 1626. During the next few years pictures, chiefly religious, and portraits, followed one another from his brush with amazing rapidity. He is supposed to have visited England again in 1630-31, but to have met with but little success. In April, 1632, however, King Charles I invited him to come to this country. He was lodged by the King at Blackfriars, and was knighted in the following year, and was granted a pension of £200 a year for life, with the title of Painter to His Majesty. Van Dyck settled for the remainder of his life in England, and his career was one of almost unexampled success. He lived in great style, and always went magnificently dressed. He had a country house in Kent, and a numerous and gallant equipage. The King gave him constant employment, and everyone of distinction in England desired to have his or her features immortalised by the courtly and popular painter. About 1640 he married Mary Ruthven, granddaughter of Lord Ruthven, Earl of Gowrie, urged thereto by King Charles, who hoped by this means to check his extravagant expenditure, and effect a change in those habits of life which were gradually undermining his constitution. But it was too late. He died at Blackfrairs on December 9th, 1641, at the early age of forty-two, and was buried in the old cathedral of St. Paul's.

Van Dyck's activity as a painter may be divided into four periods:—(1) His early days at Antwerp until he went to Italy in 1621, when his productions were scarcely to be distinguished from those of Rubens; (2) his stay in Italy until 1625; (3) his residence in Flanders from 1625 to 1632; (4) his life in England from 1632 till his death.

Johann Zoffany, R.A.

Johann Zauffely, generally called Zoffany, was born at Ratisbon, or Frankfort, in 1733. His father, a Bohemian by descent, was architect to the Prince of Thurn and Taxis. He was first instructed by Speer, but is said to have run away to Rome when 13, in order to carry on his studies in painting. He remained there twelve years, befriended by one of the cardinals and helped by his father. On his return to Germany he made an unhappy marriage, which led him to come to England in 1758. He was at first reduced to great distress, and painted the ornamental faces of Dutch clocks, and then was employed to assist Benjamin Wilson, the portrait painter. At last he was recommended by Lord Bute to the Royal family, and soon after became famous for his portraits of actors in character, admirable for their truth and vivacity of expression. In 1769 he was admitted to the newly established Royal Academy, and painted the portraits of many of the members. Later he went to Italy, with letters of introduction from George III to the Grand Duke of Tuscany. Maria Theresa sent him a commission to paint a group of the Royal family of Tuscany, which led to his going to Vienna in 1778, and being made a Baron of the Empire. In 1783 he went to India, and travelled far into the country, and received many lucrative commissions, acquiring a complete fortune by his brush. Among his best known Indian pictures are "Colonel Mordaunt's Cock Fight," and "The Tiger Hunt." On his return to England in 1790 his mental powers and general health were weakened. He died near Kew in 1810. His Indian groups and some of his royal portraits were finely reproduced in mezzotint by Earlom.

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